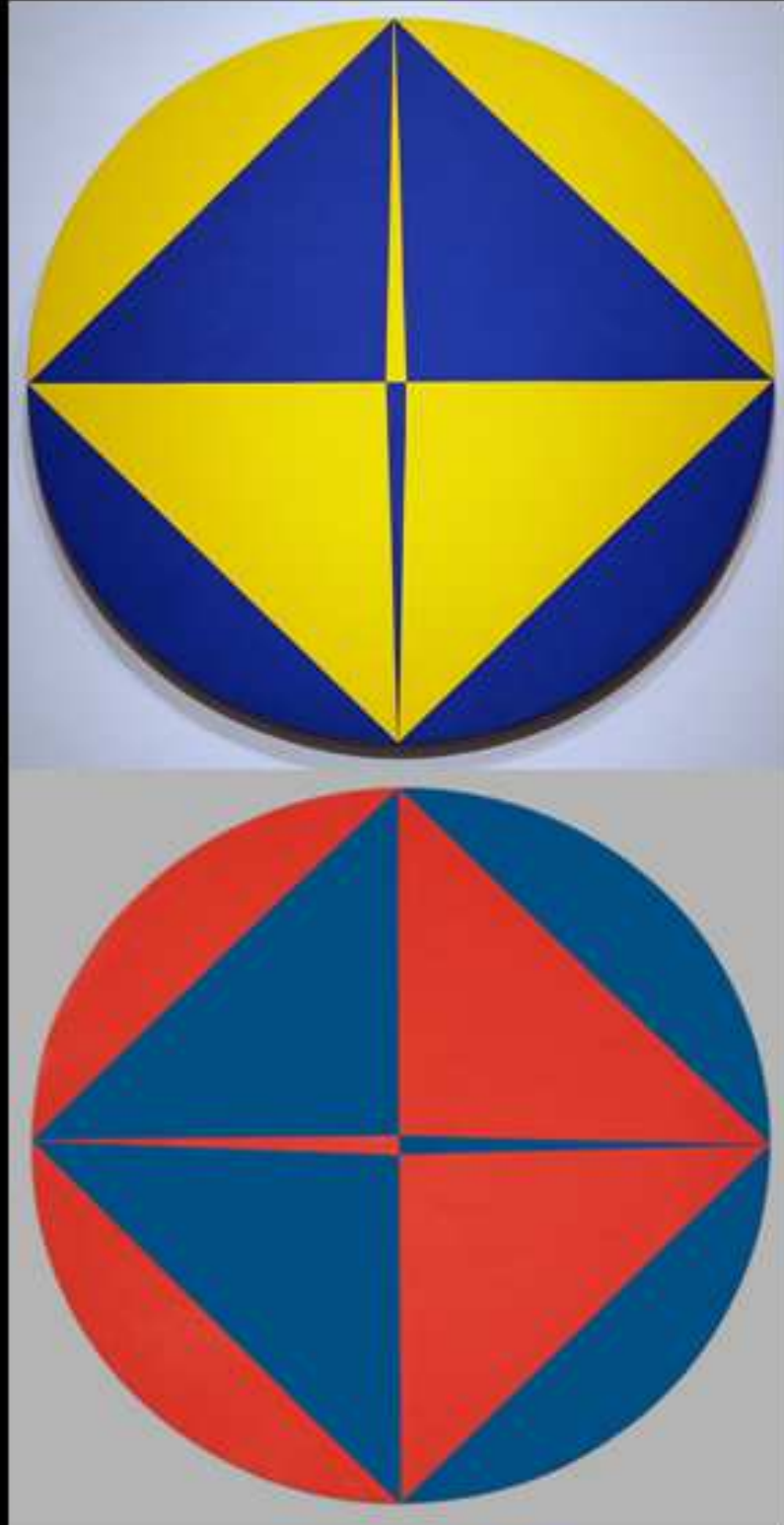
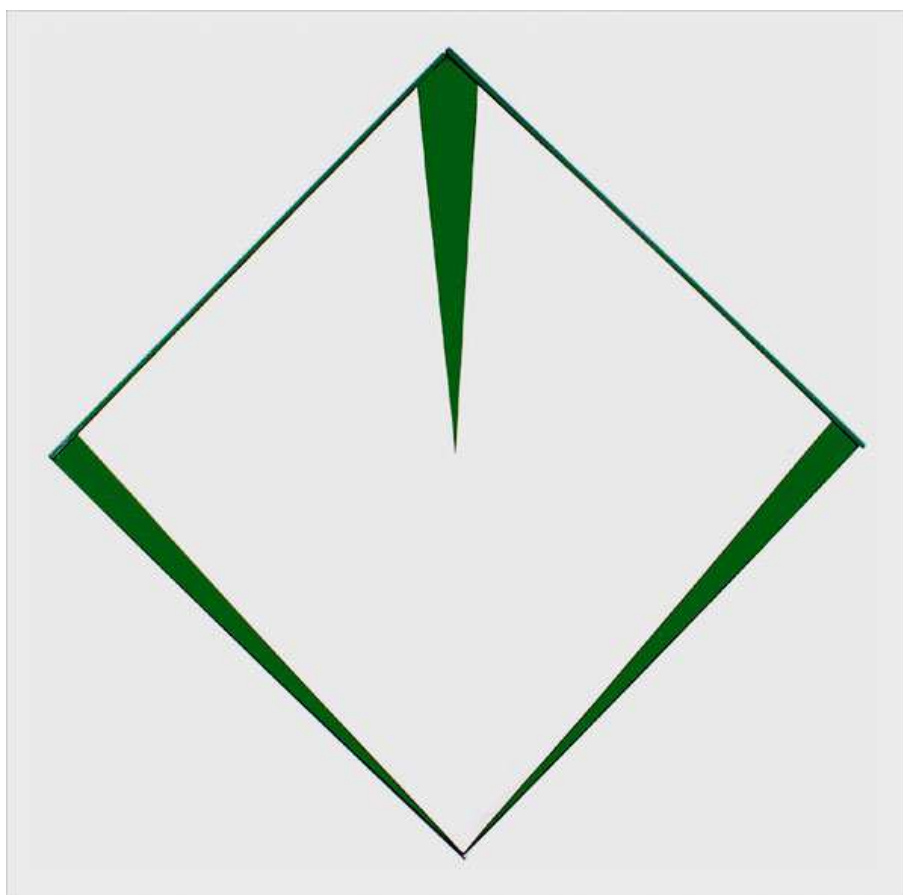


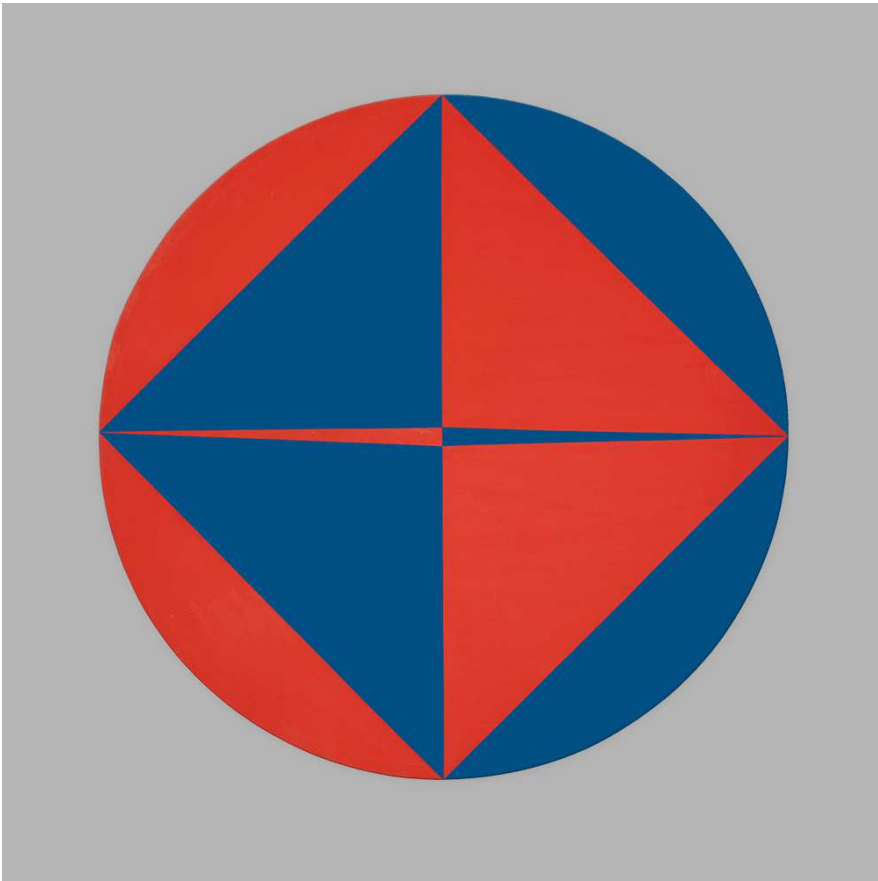
Mandalas



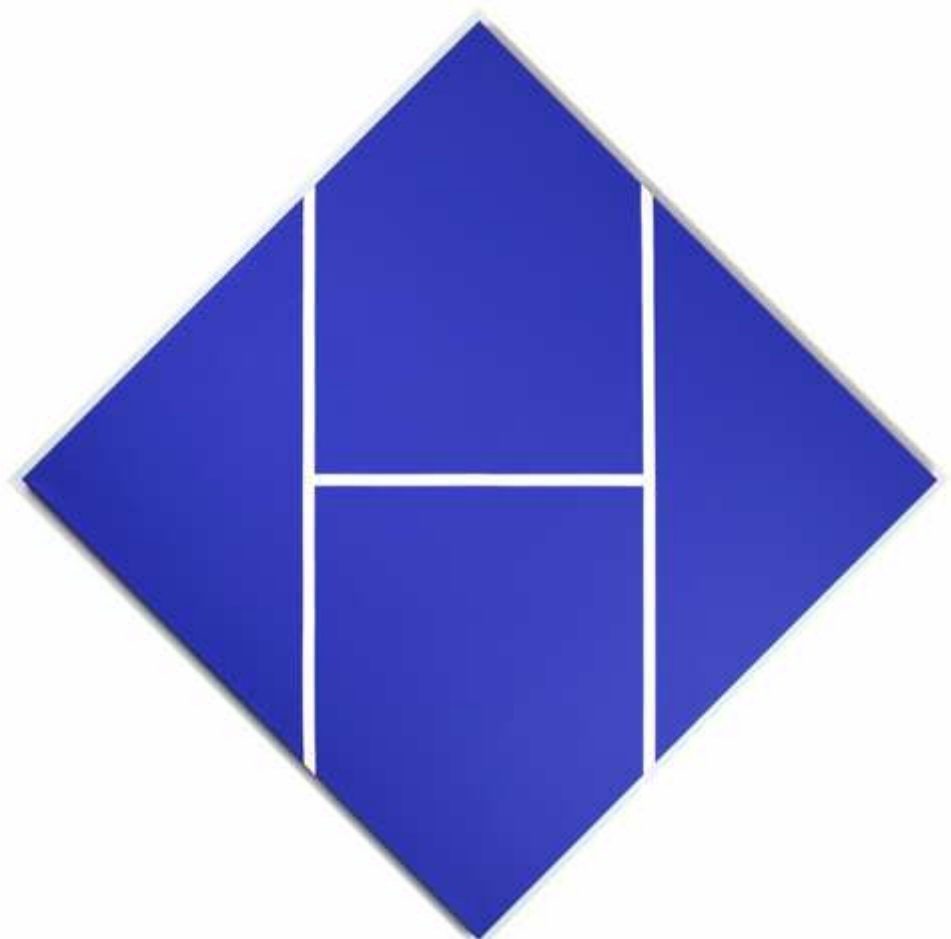
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Carmen Herrera



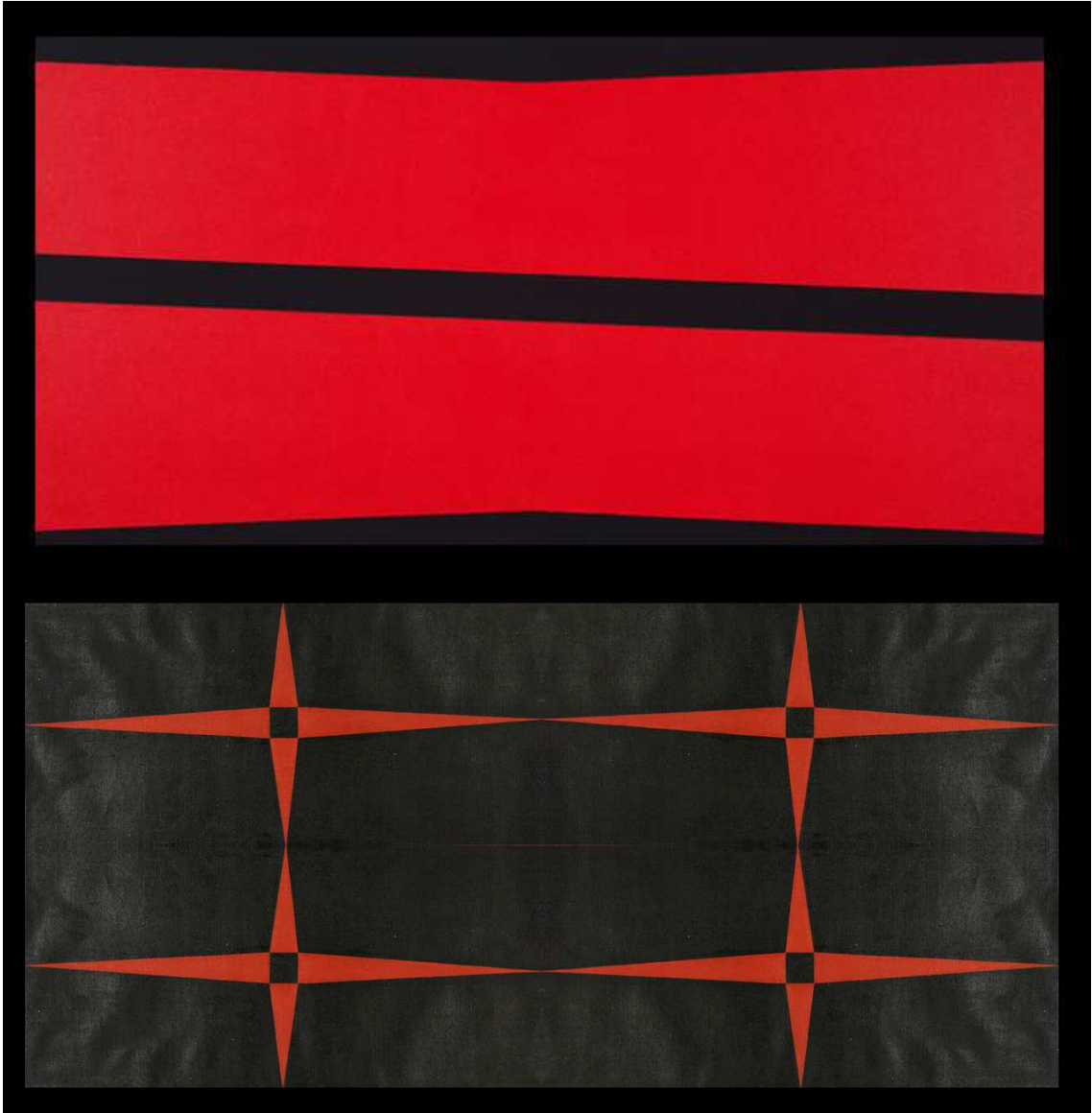


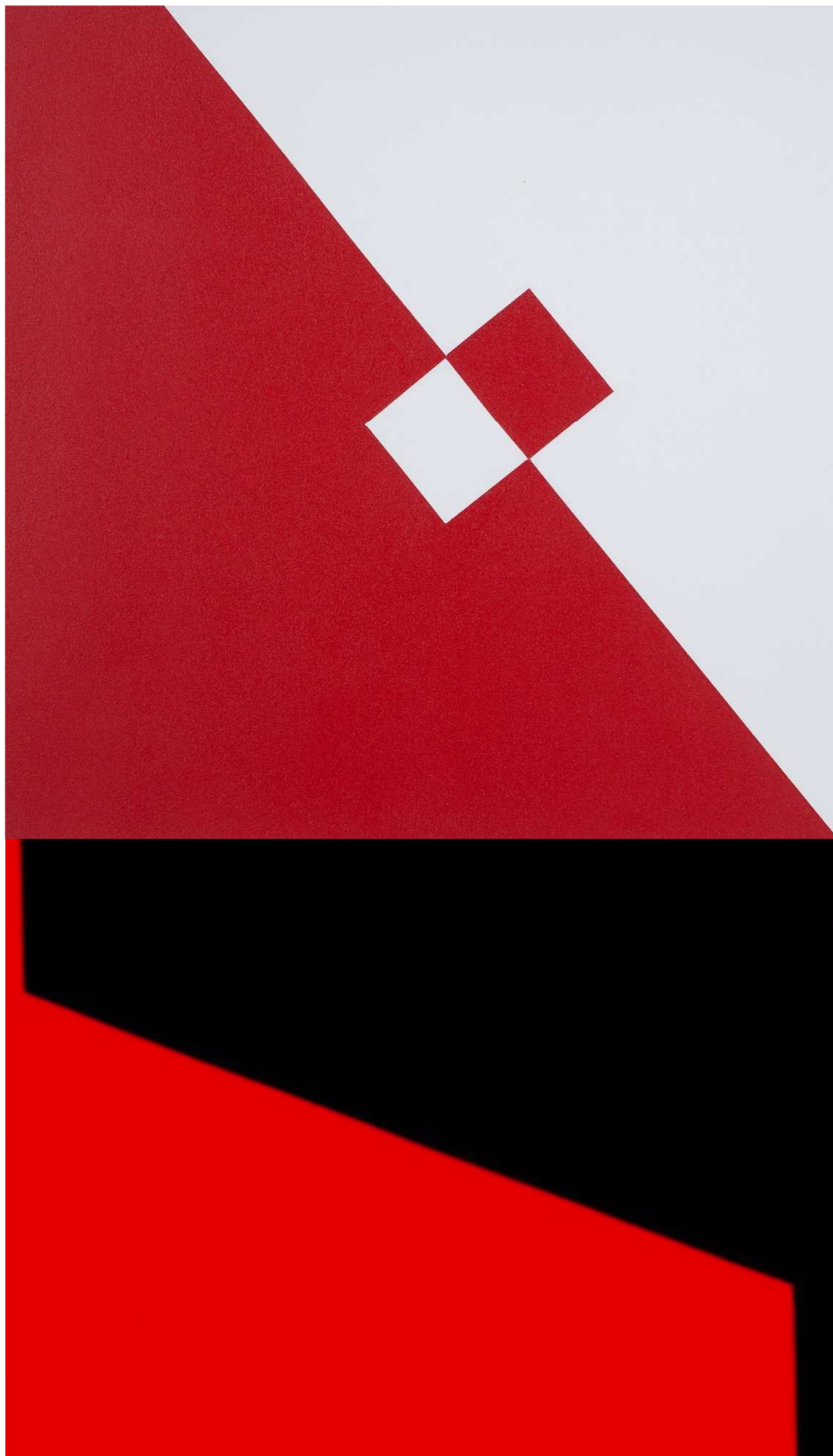


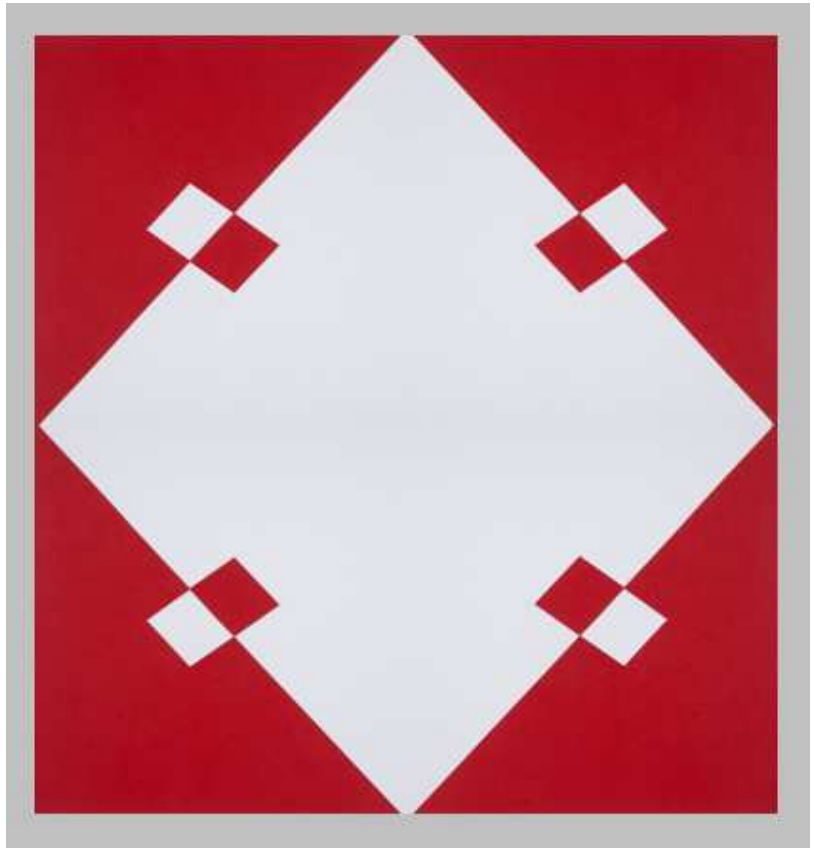


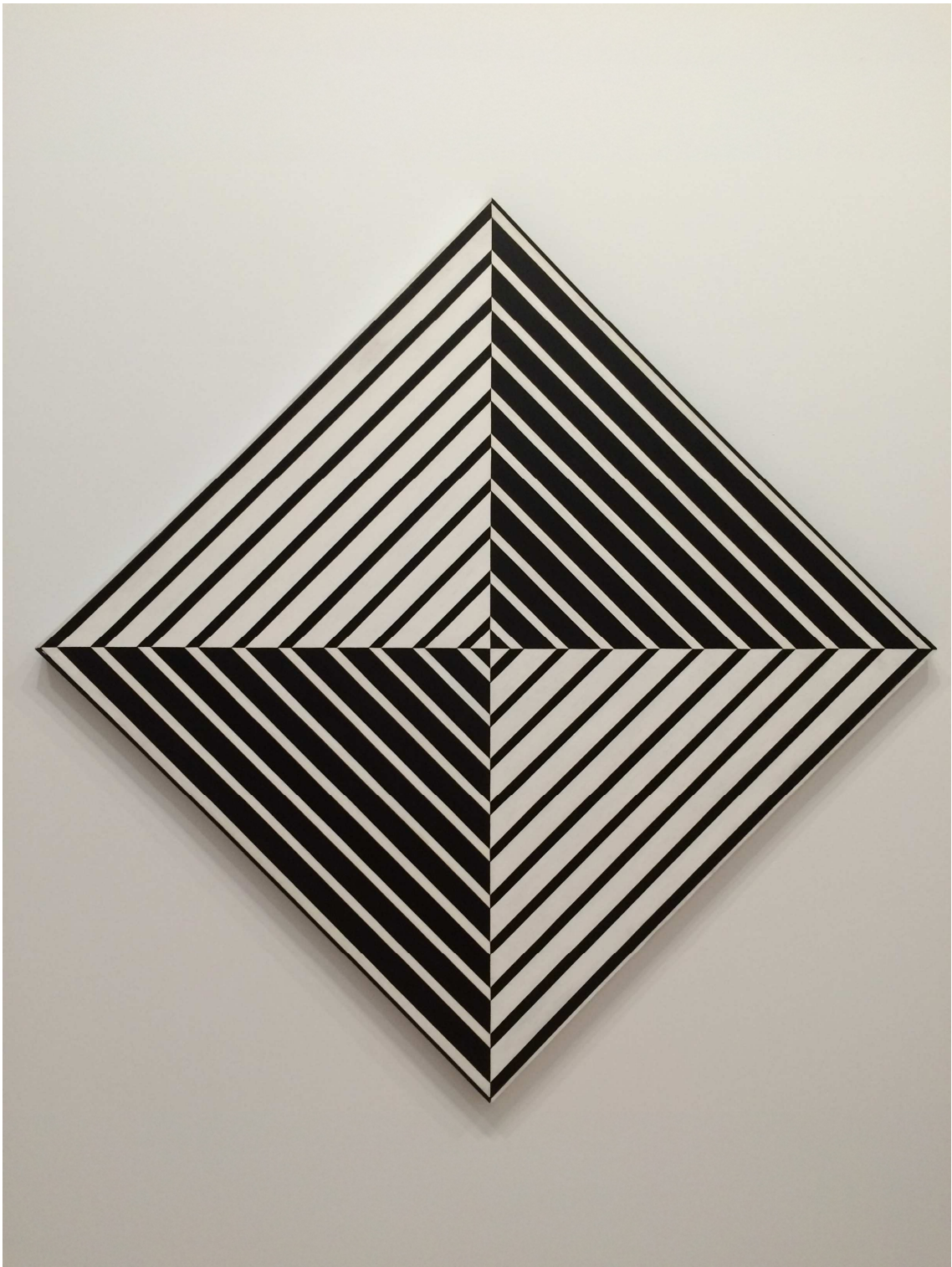


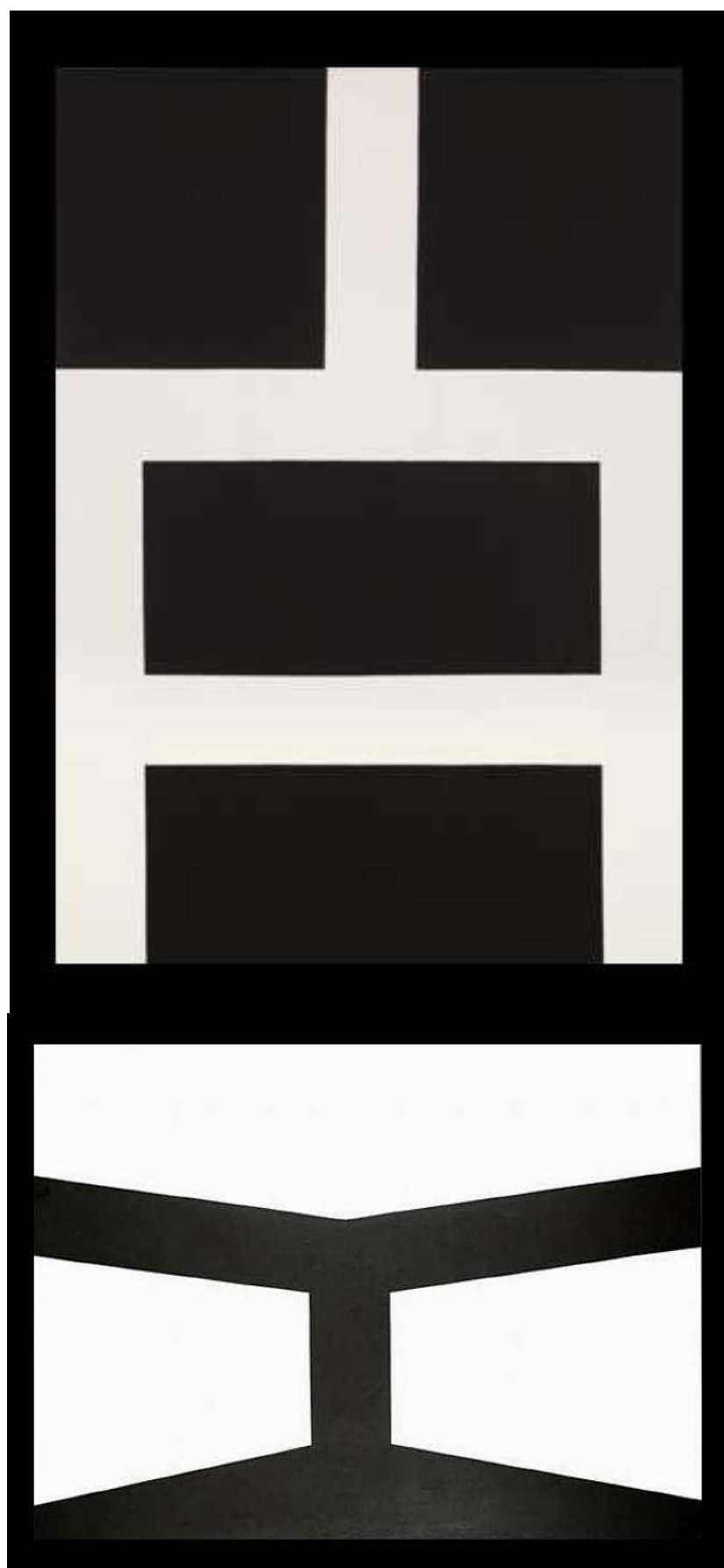








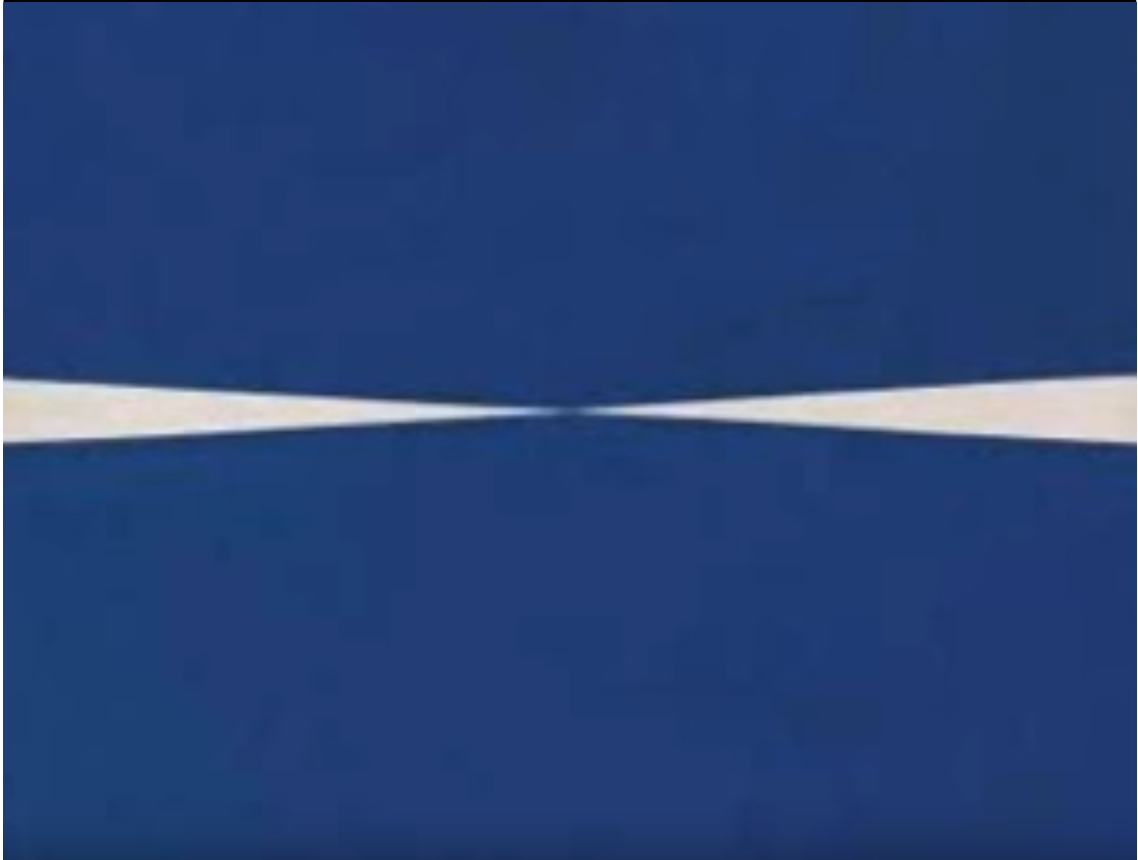


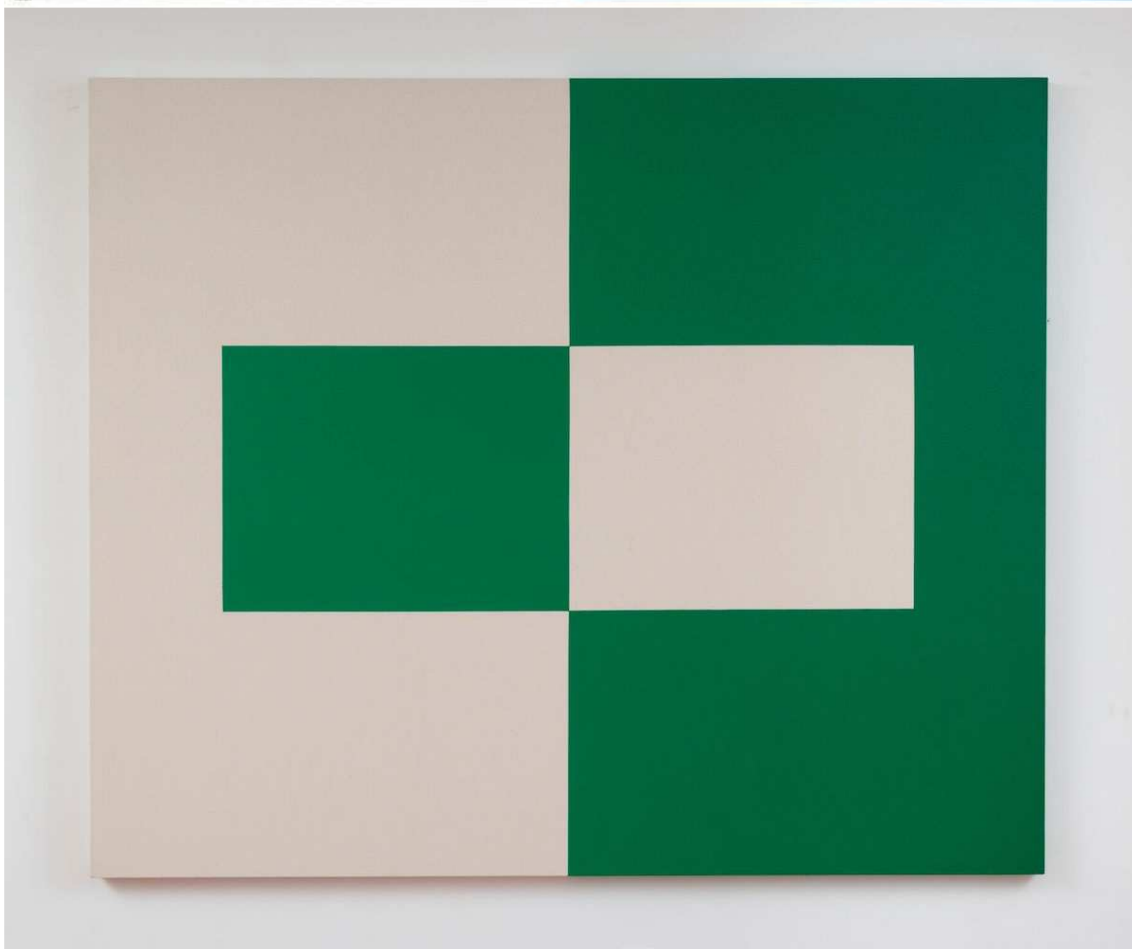
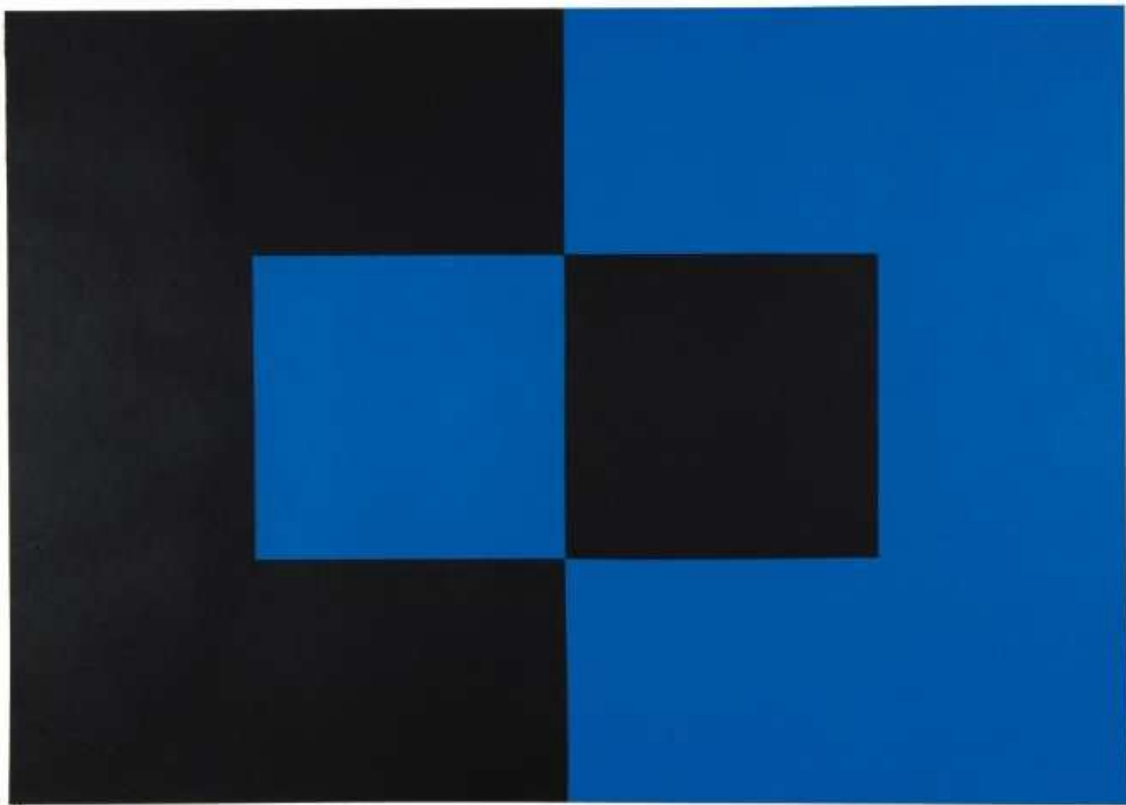


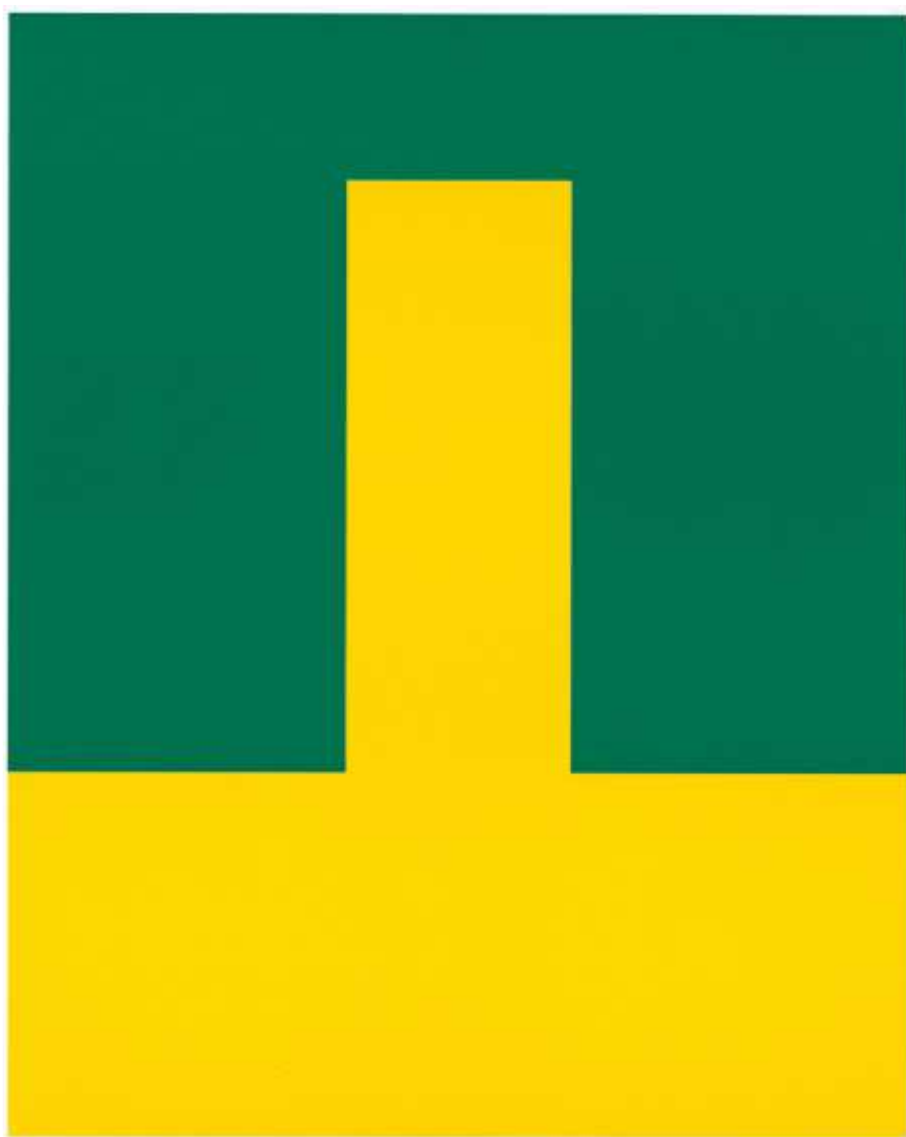


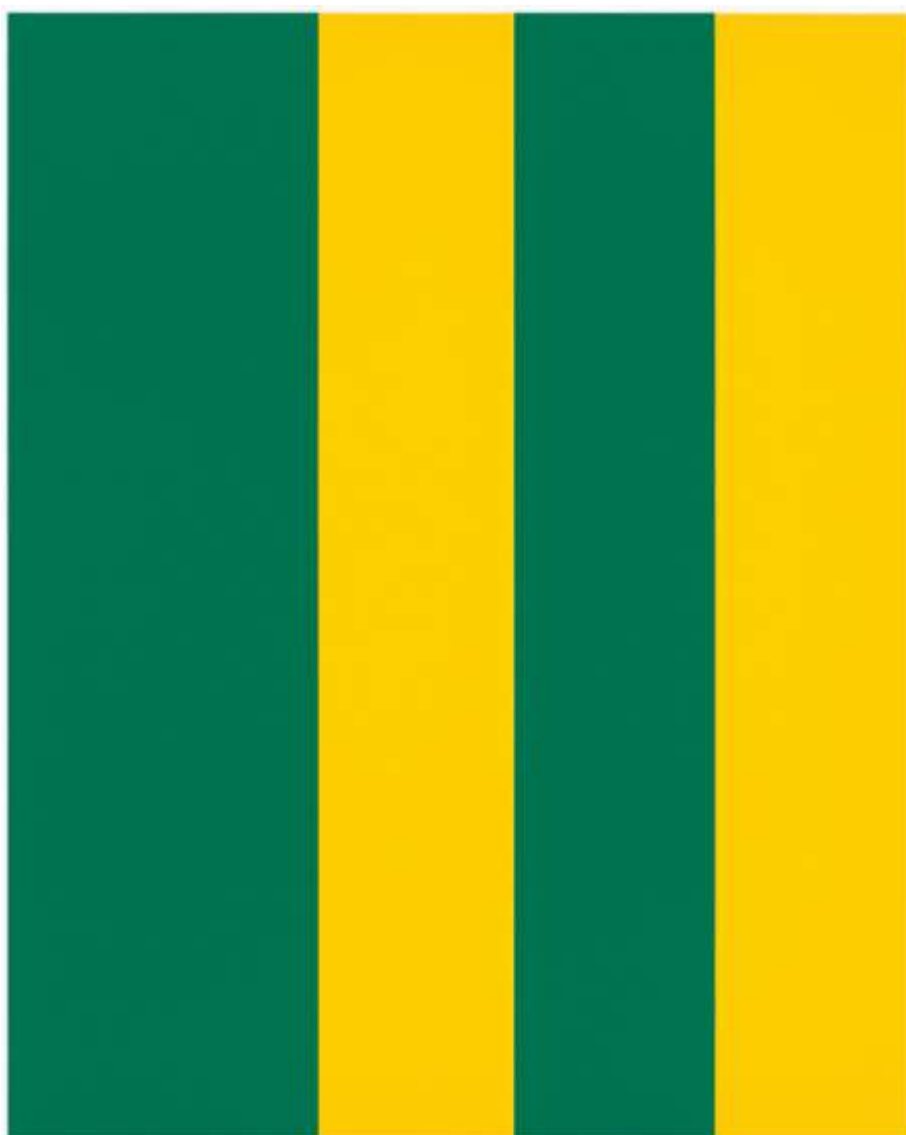


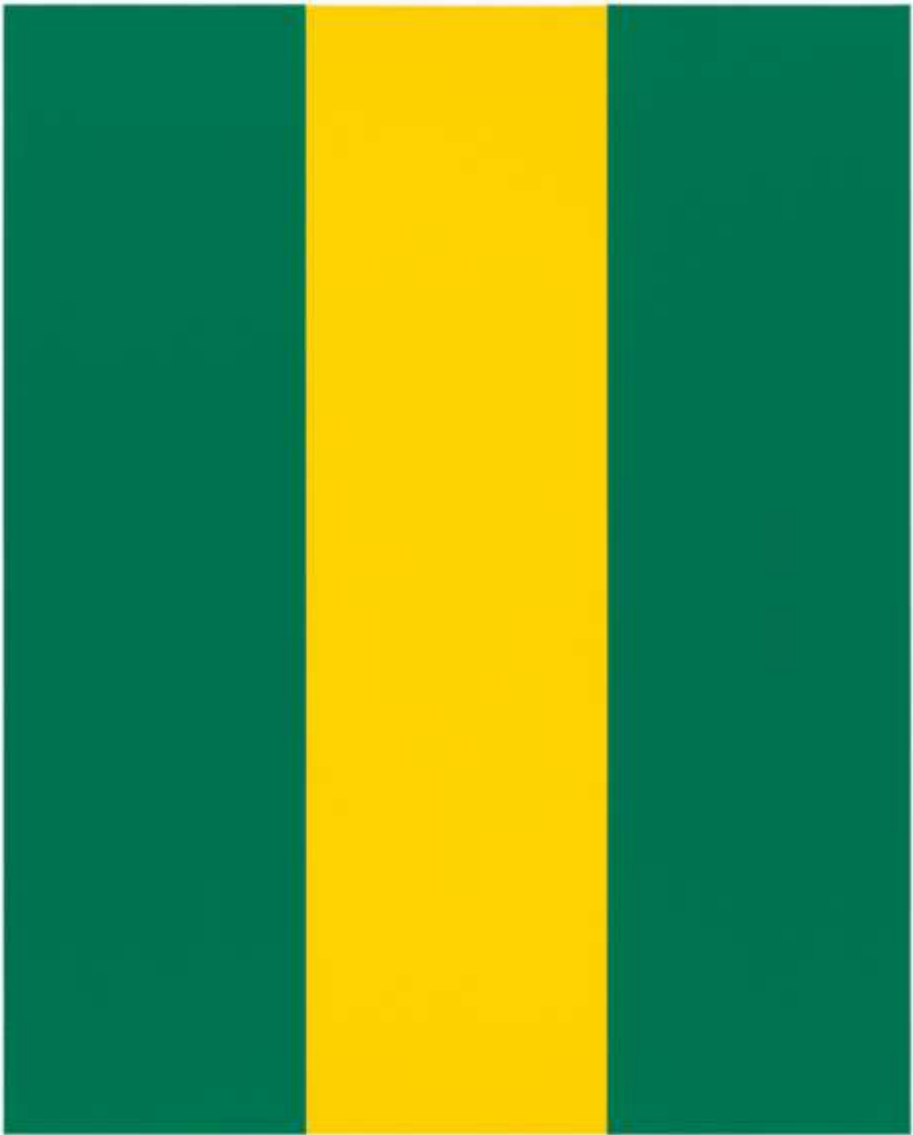






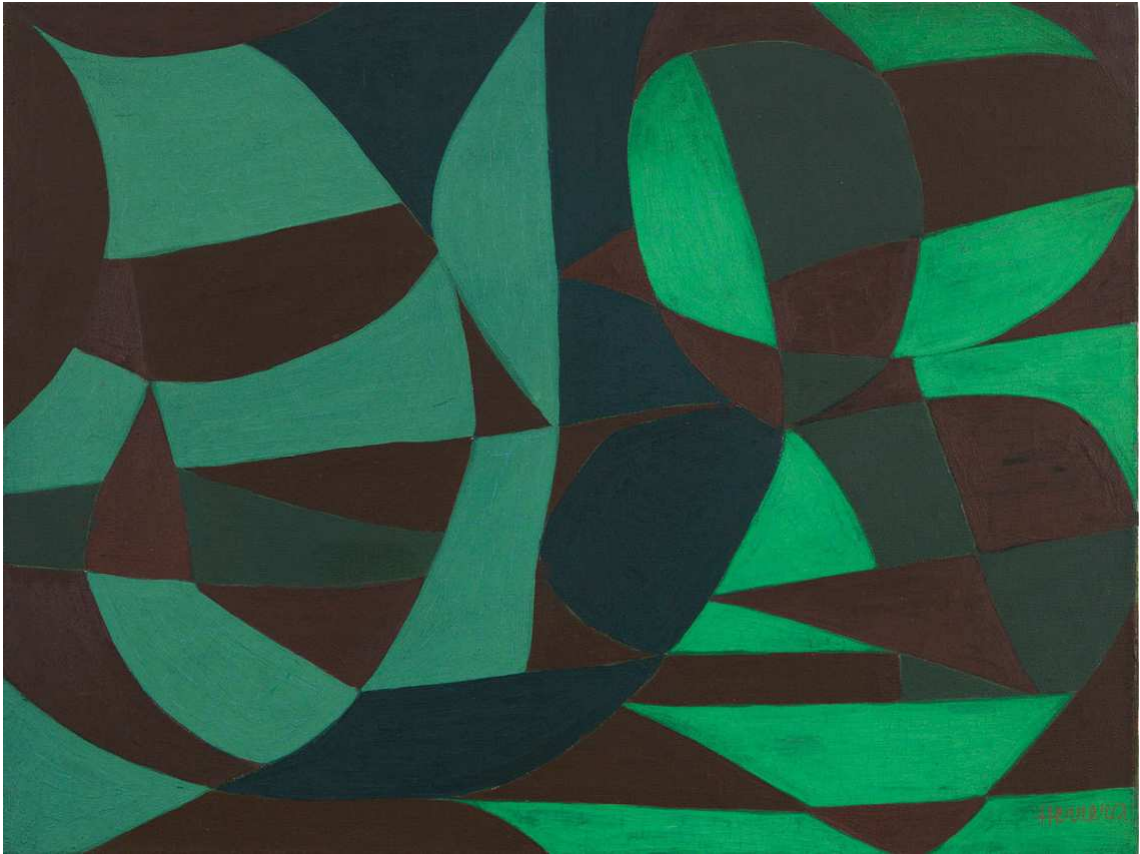


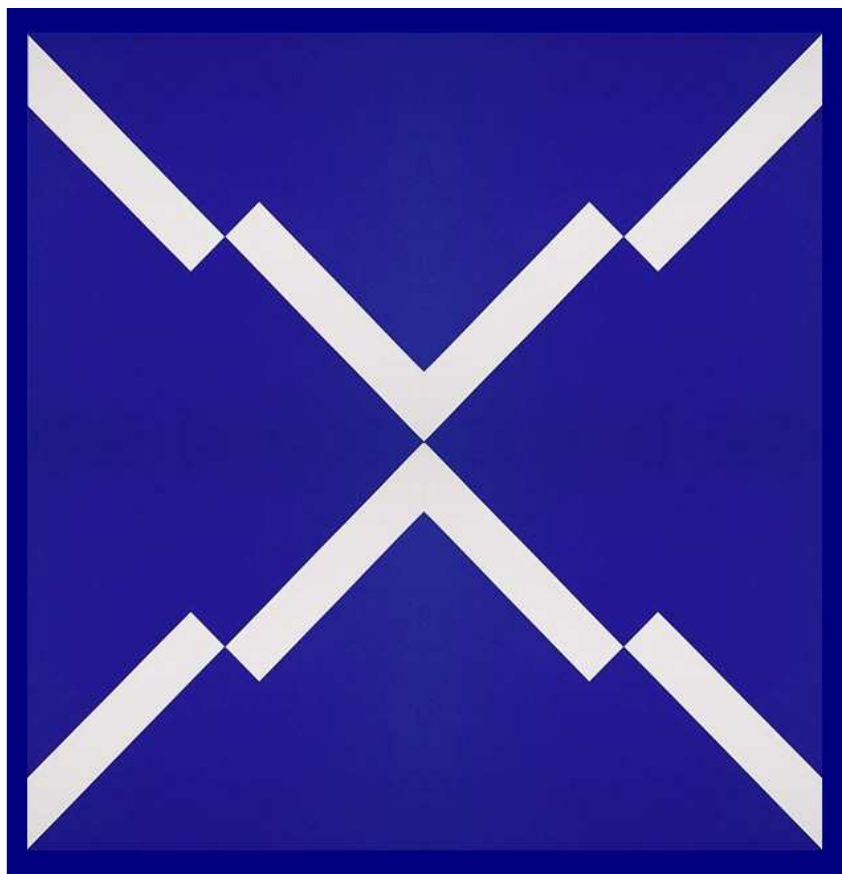
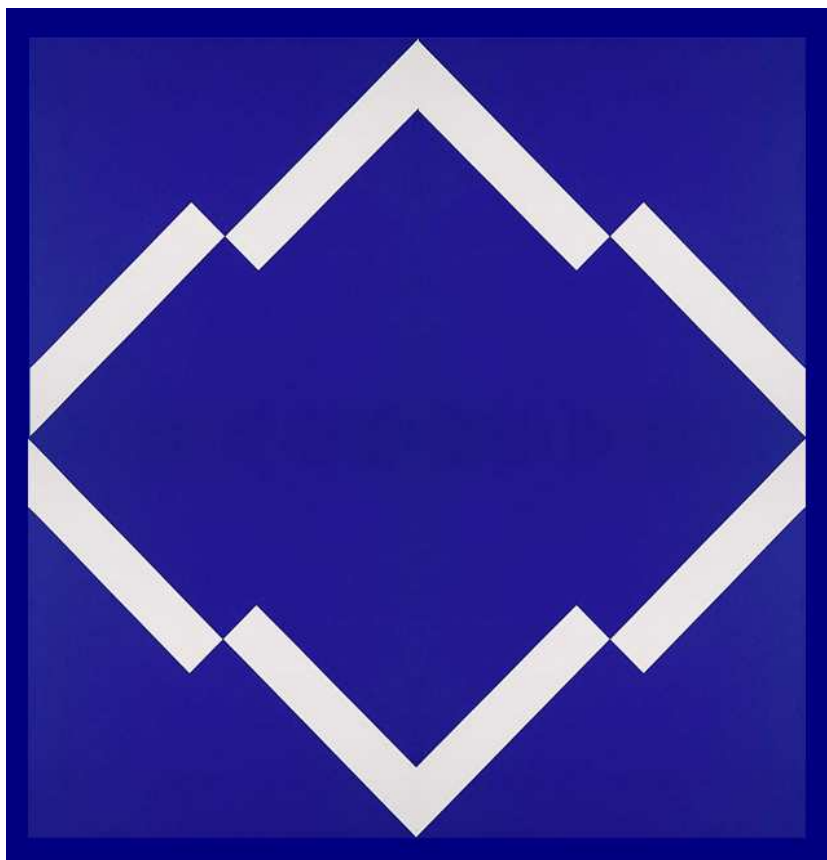


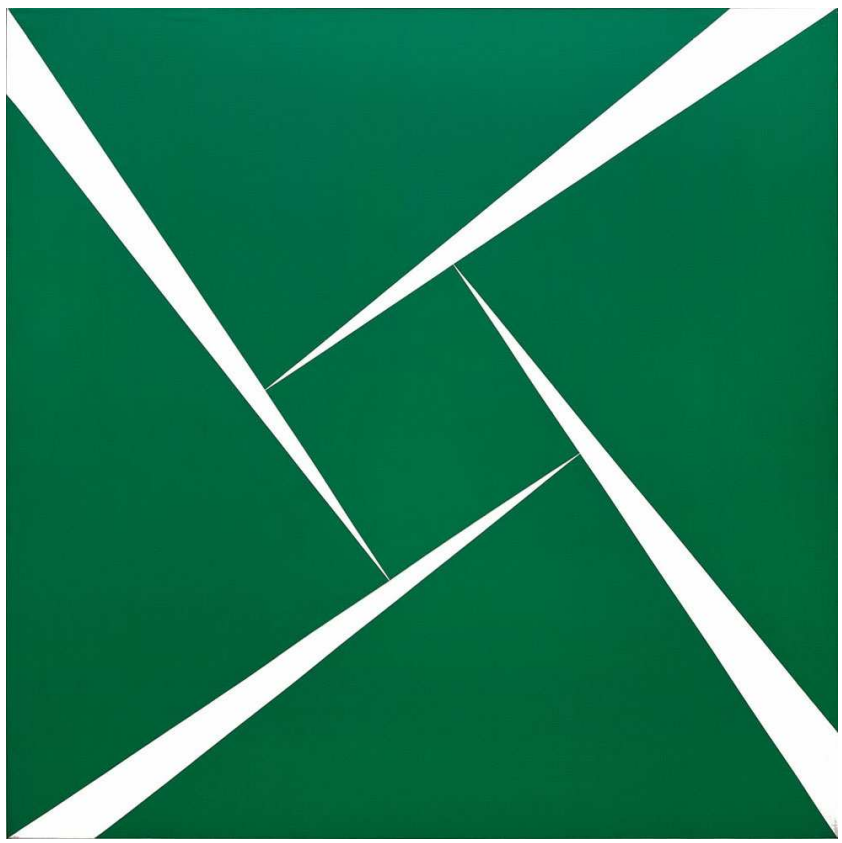


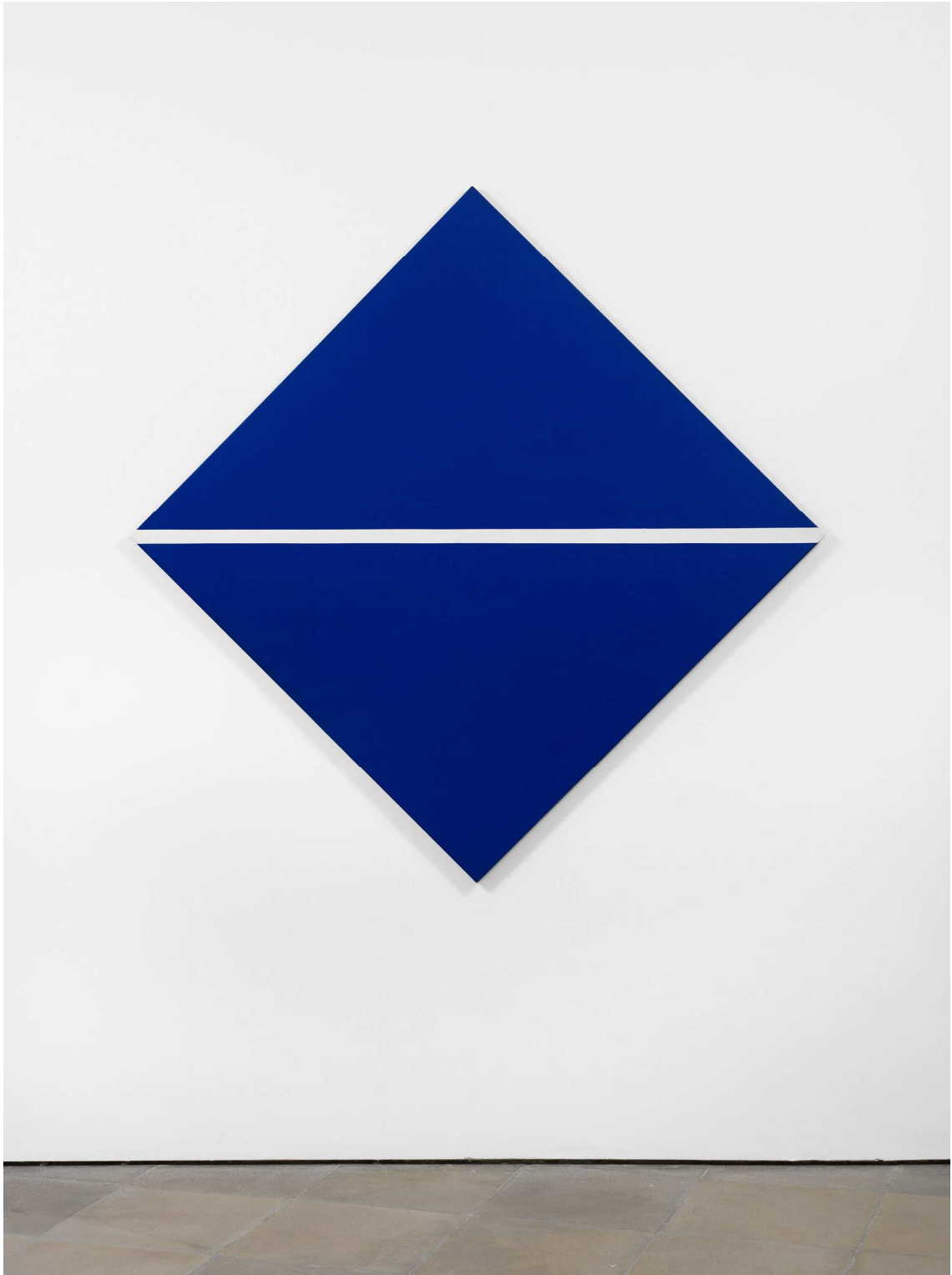


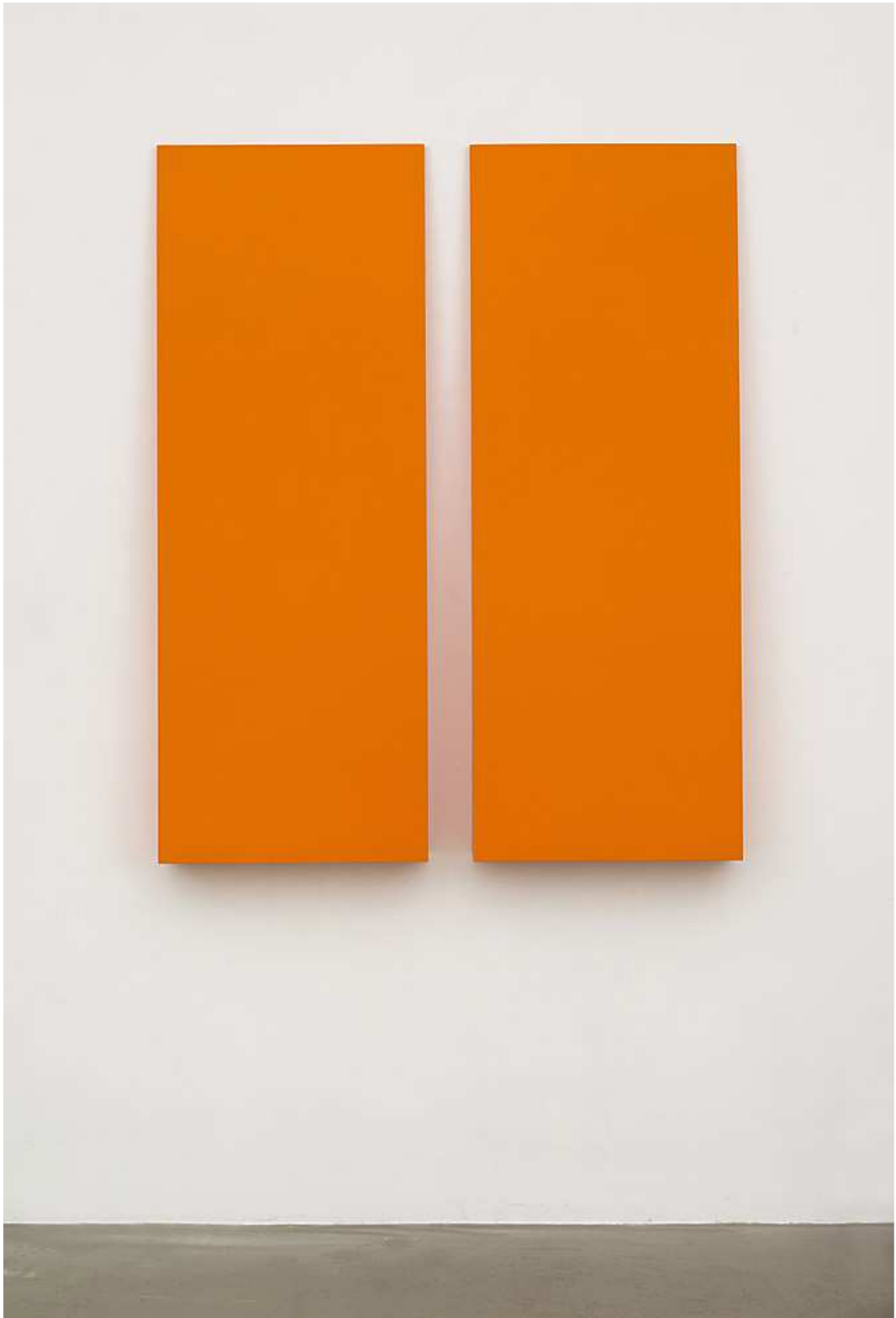








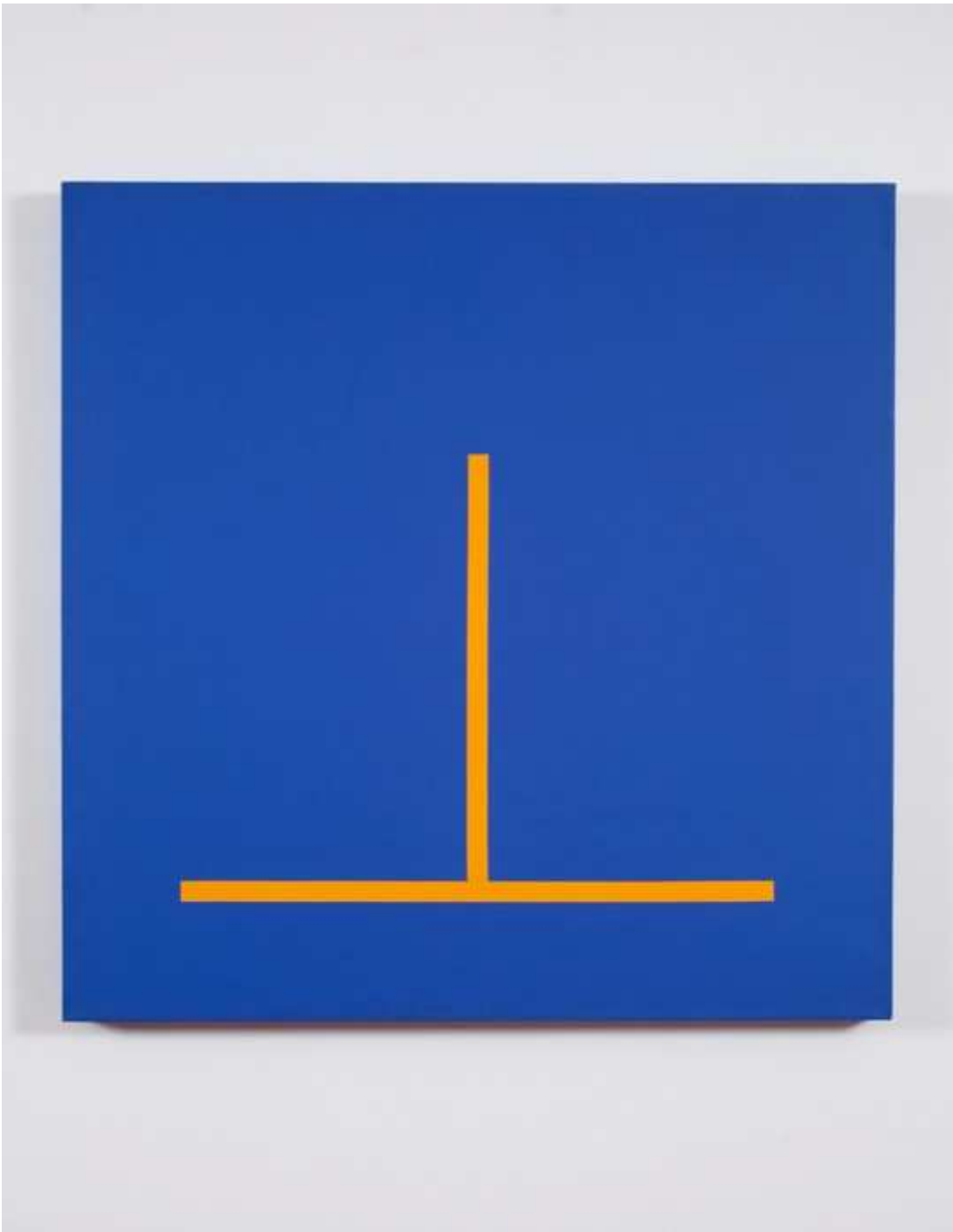




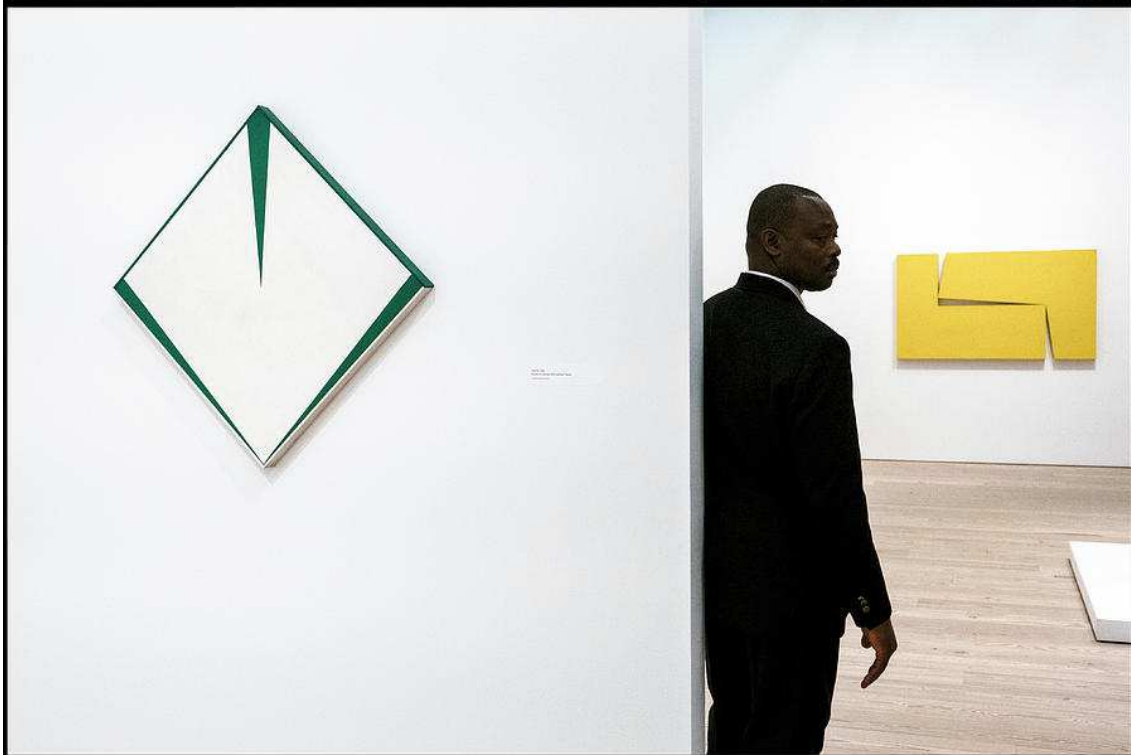








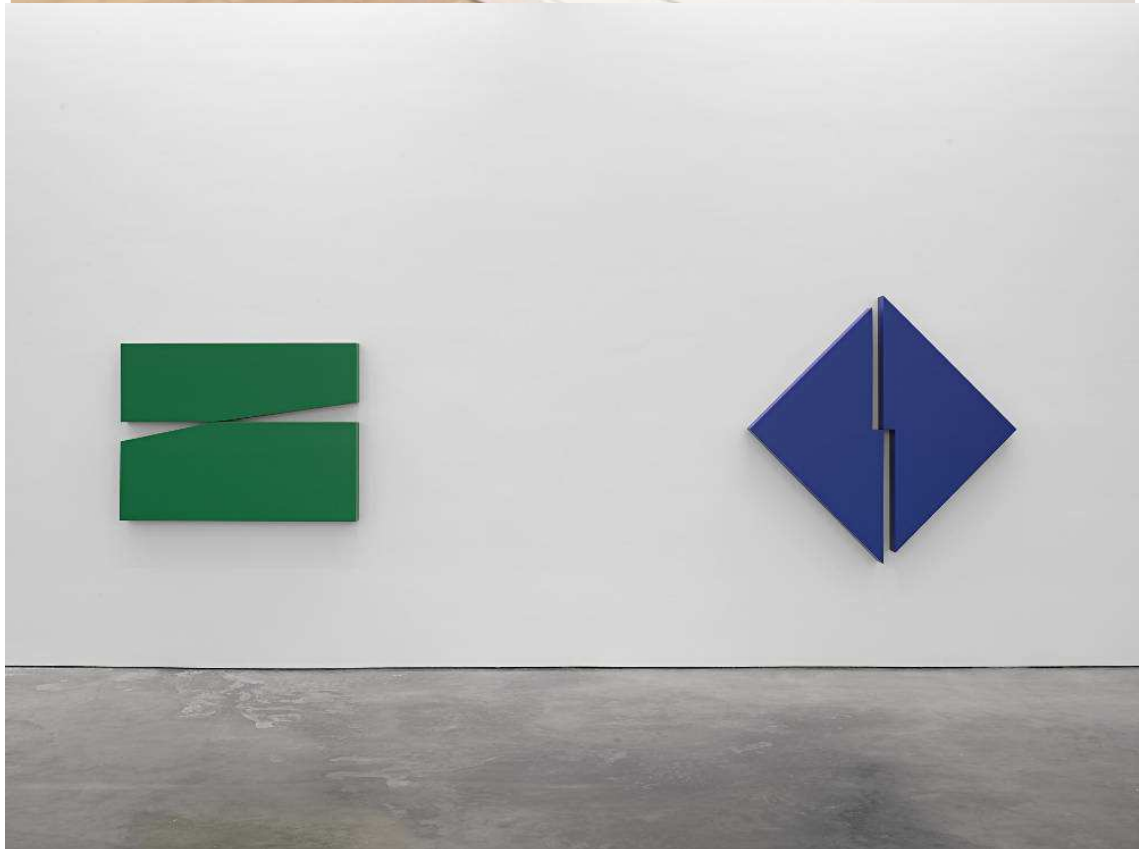














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THE 100 YEARS SHOW

starring
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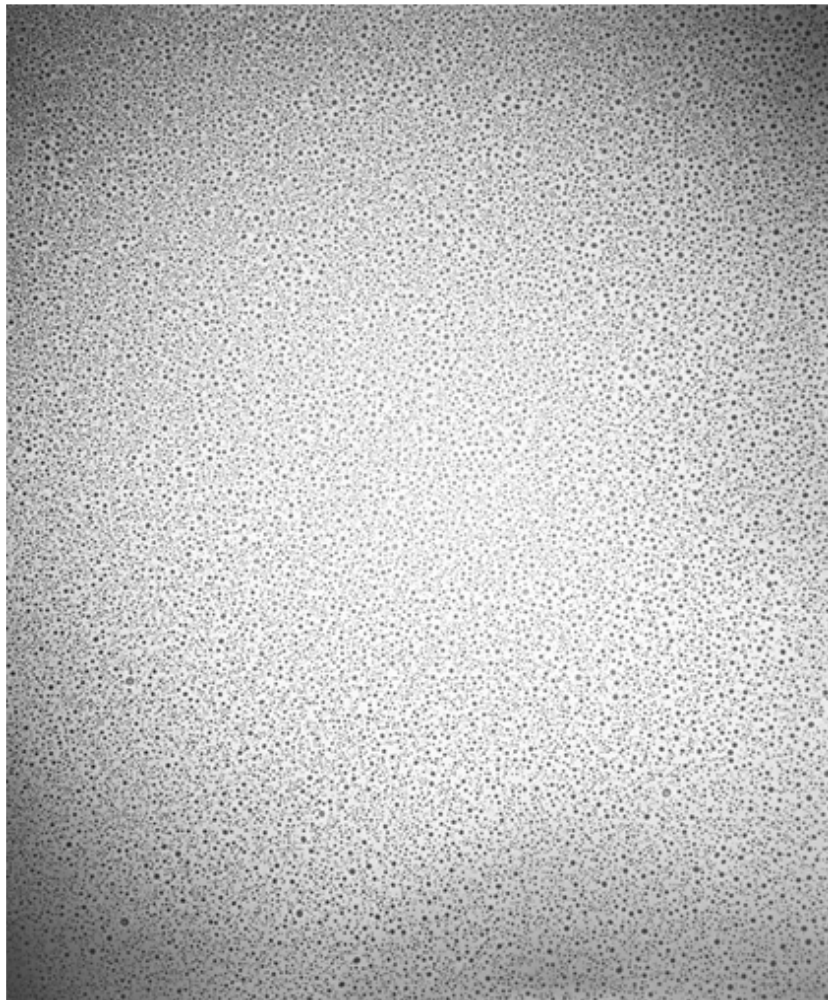
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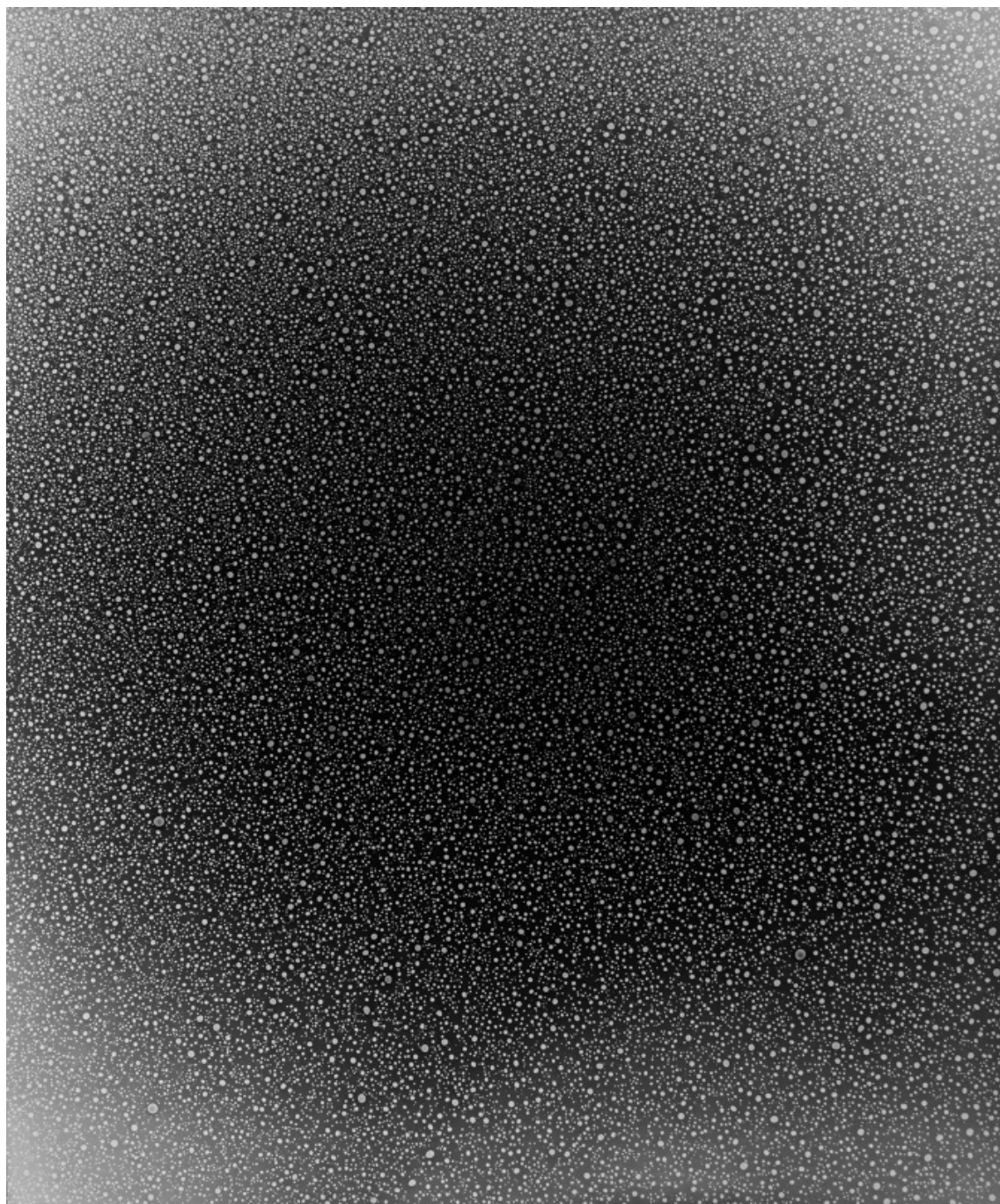
Klea McKenna

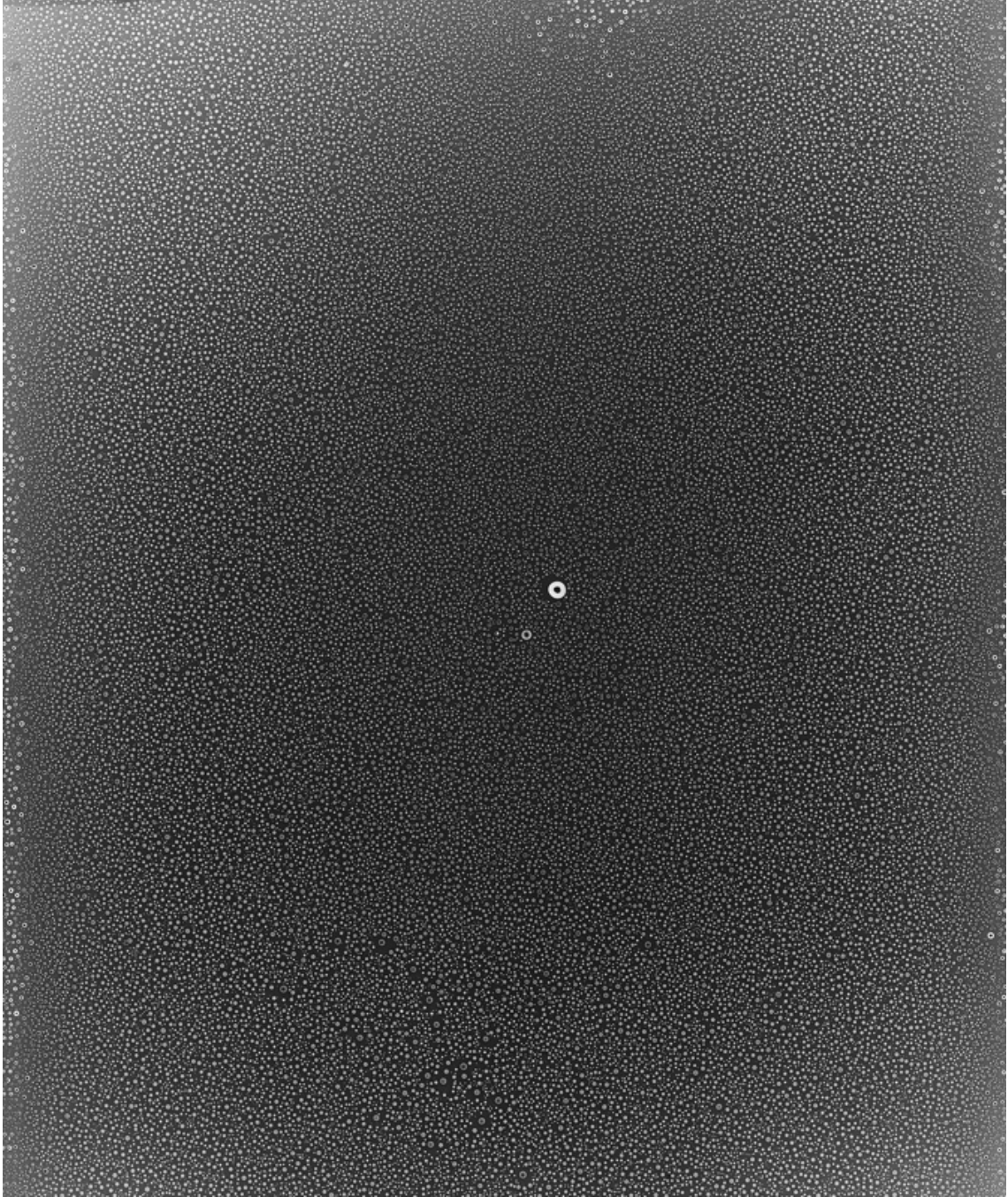


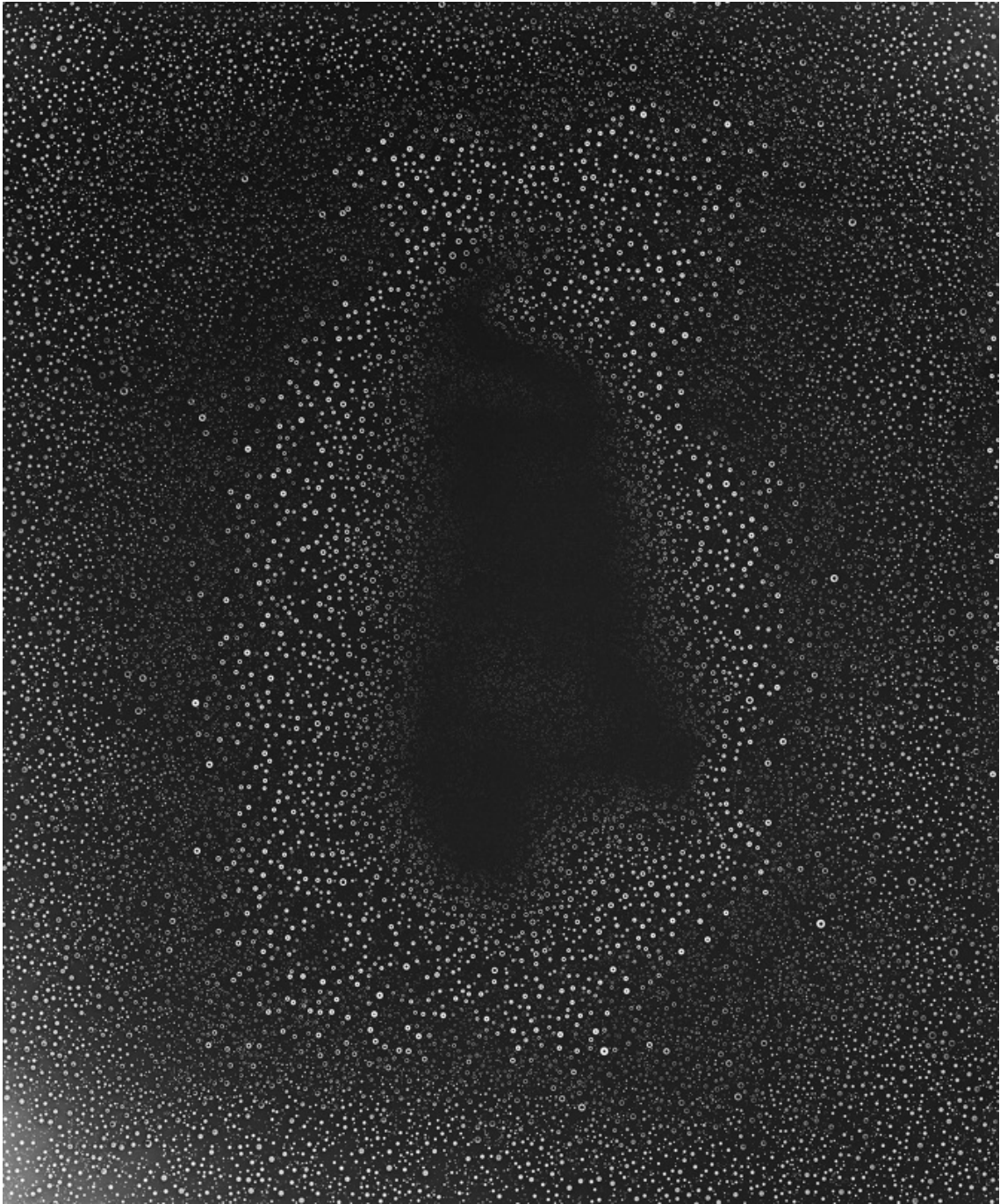
La materia oscura emerge del vacío de fondo

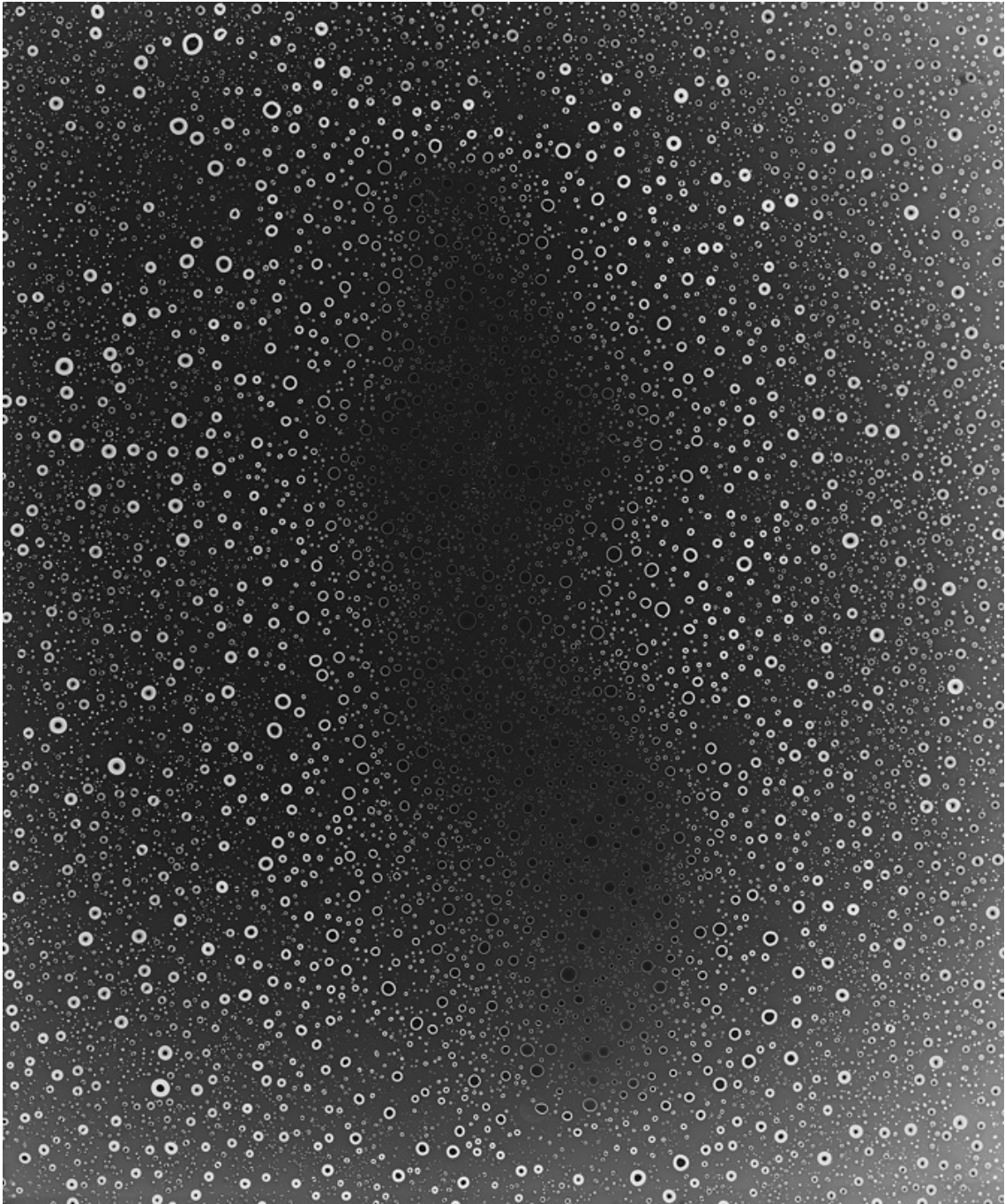


La lluvia cae sobre el espejo

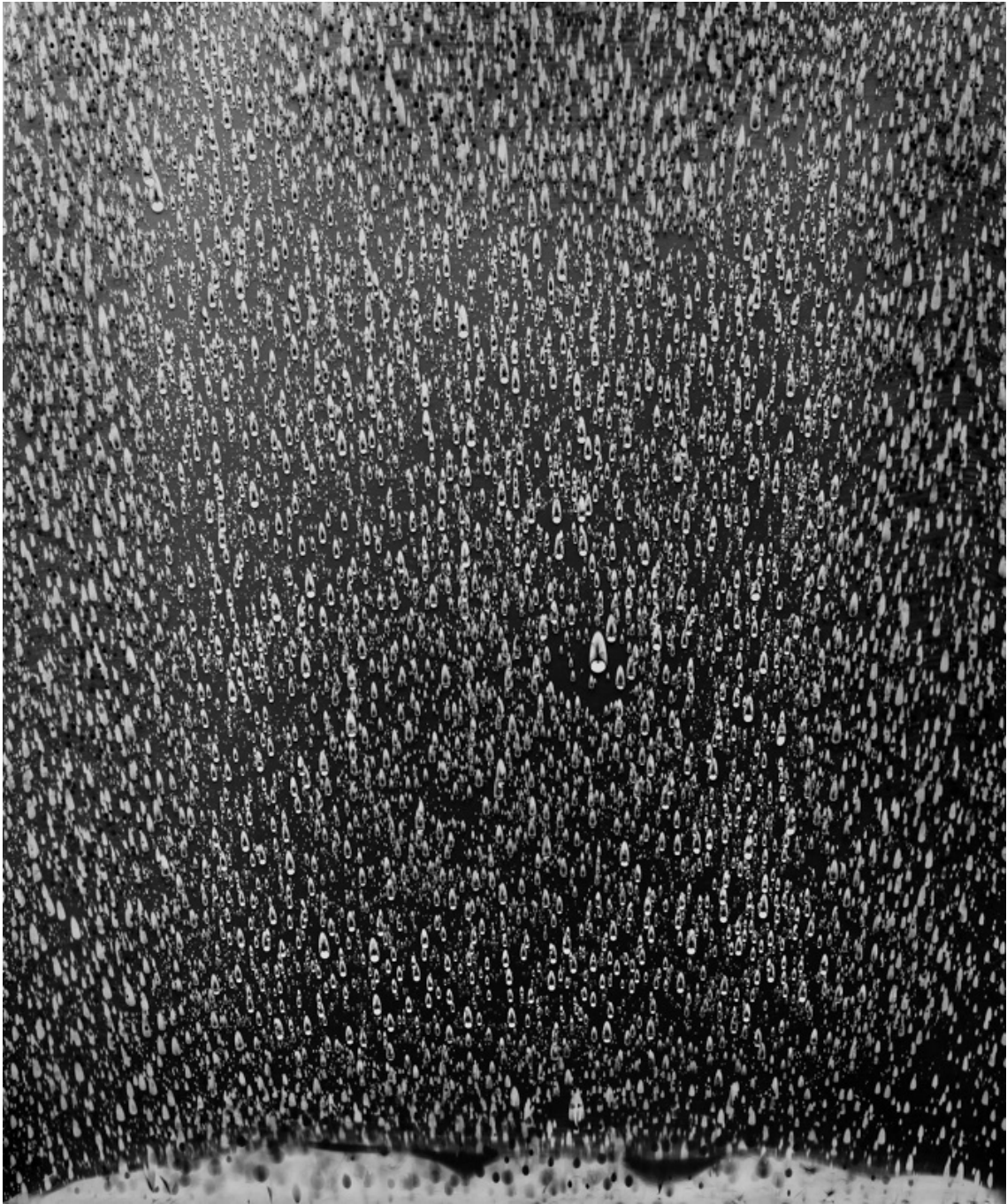




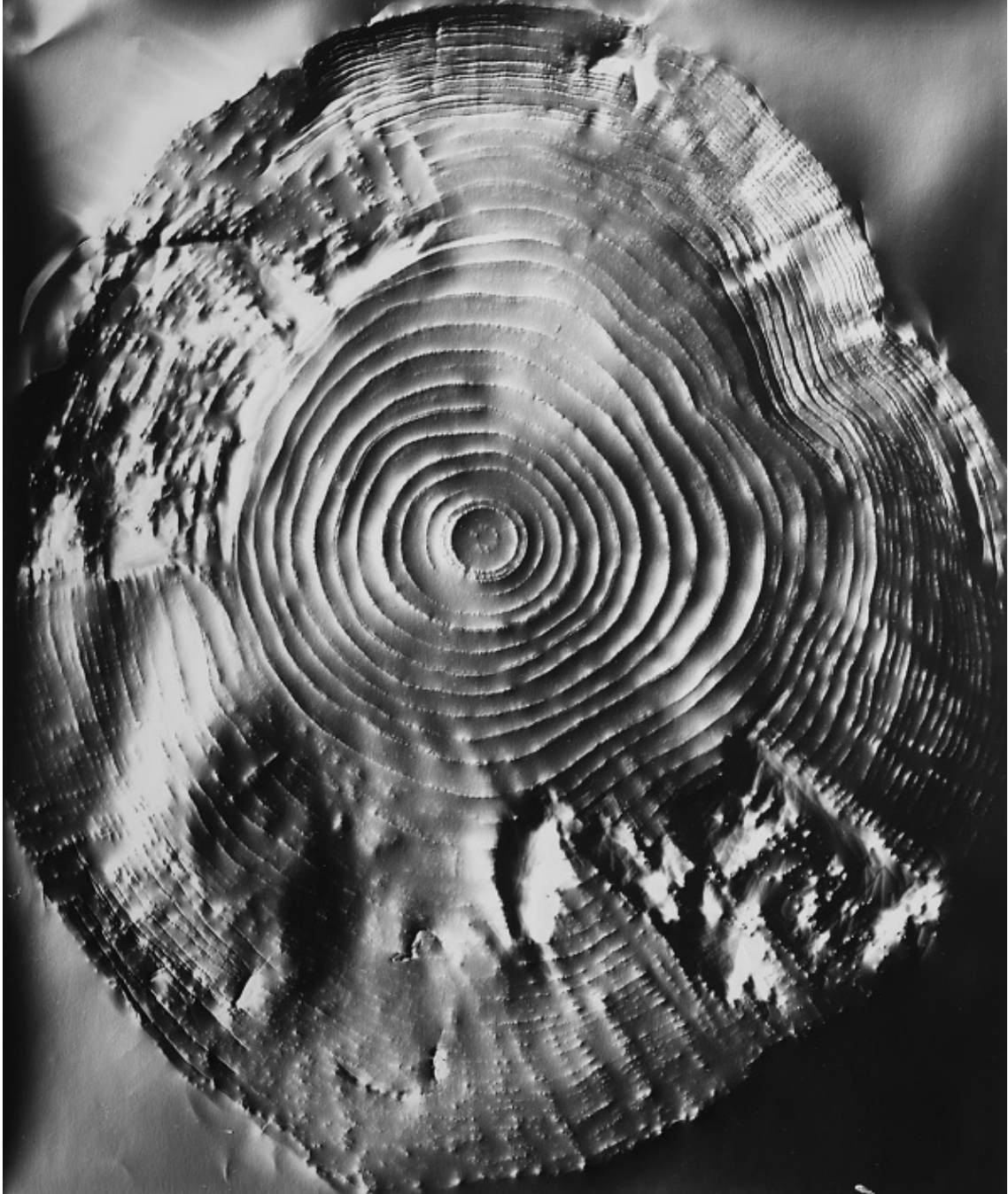








Anillos dentro de anillos











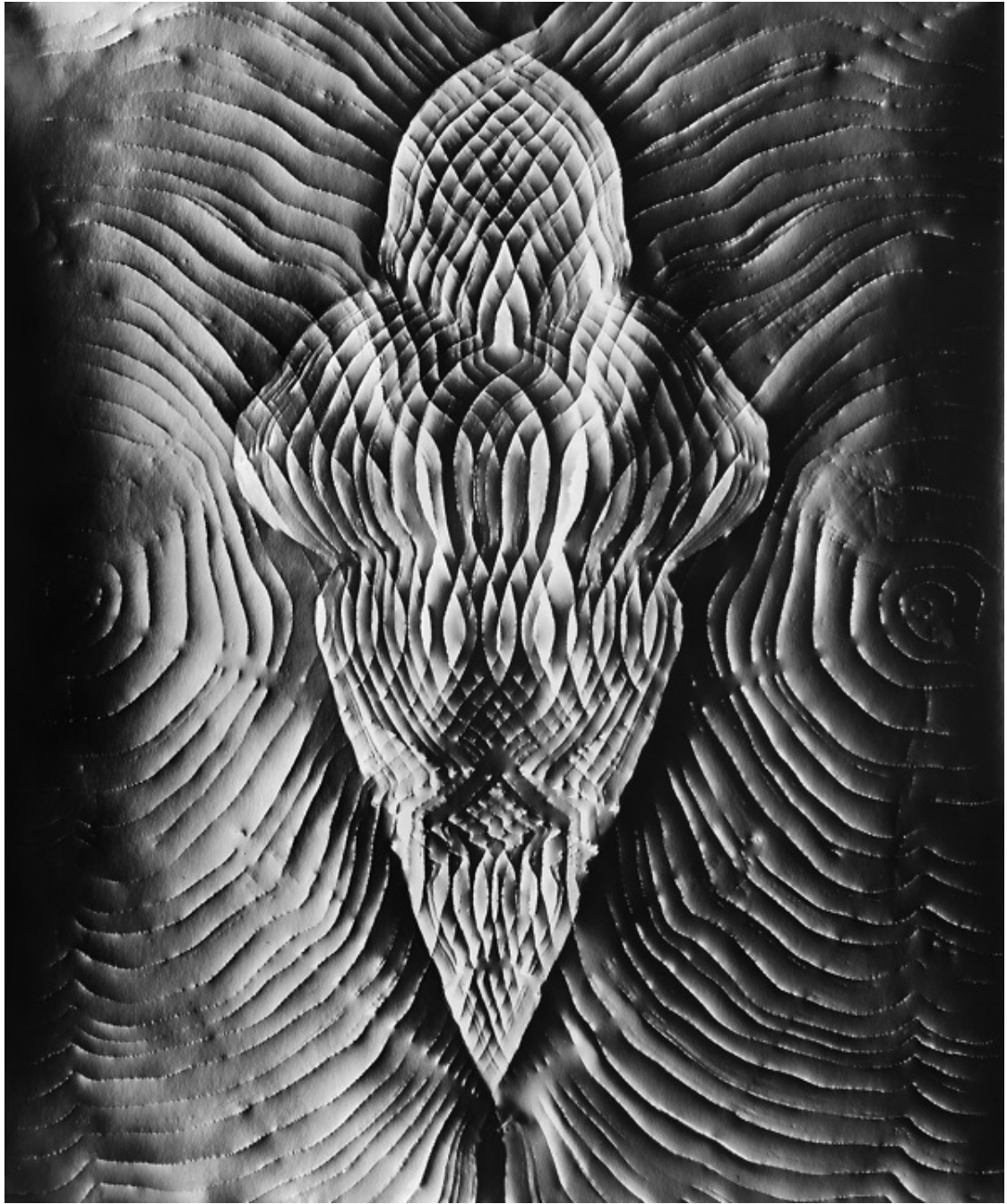








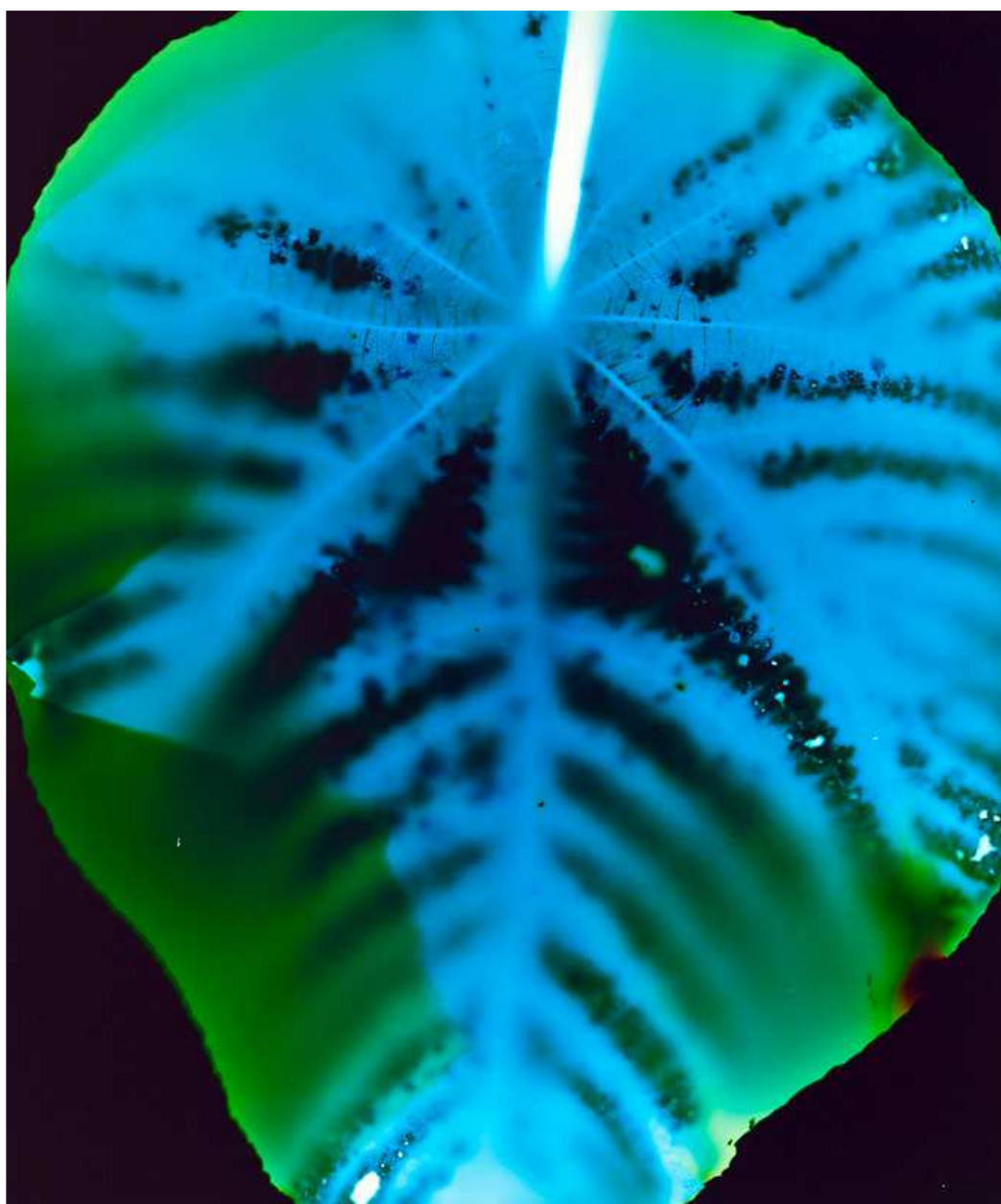


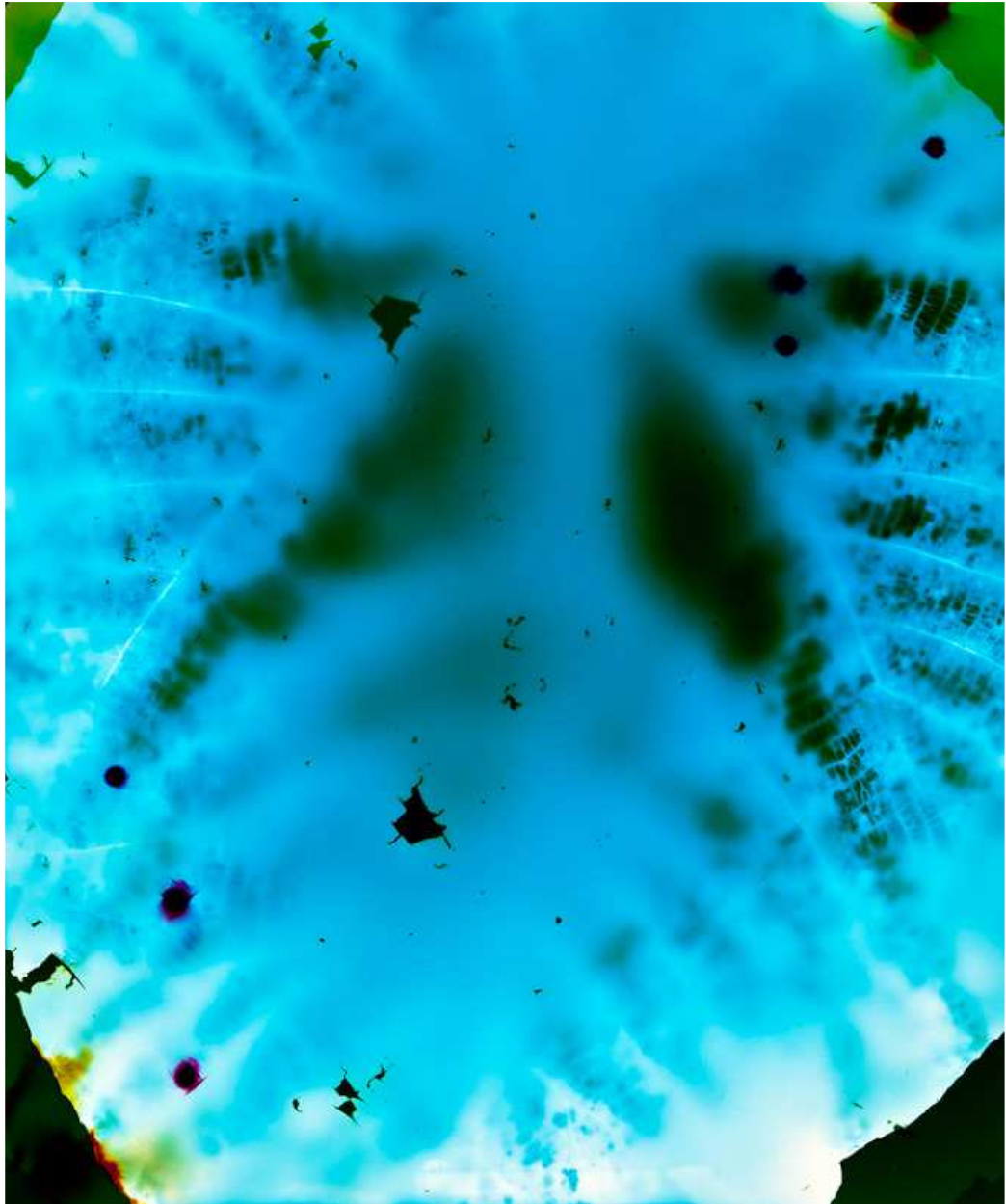


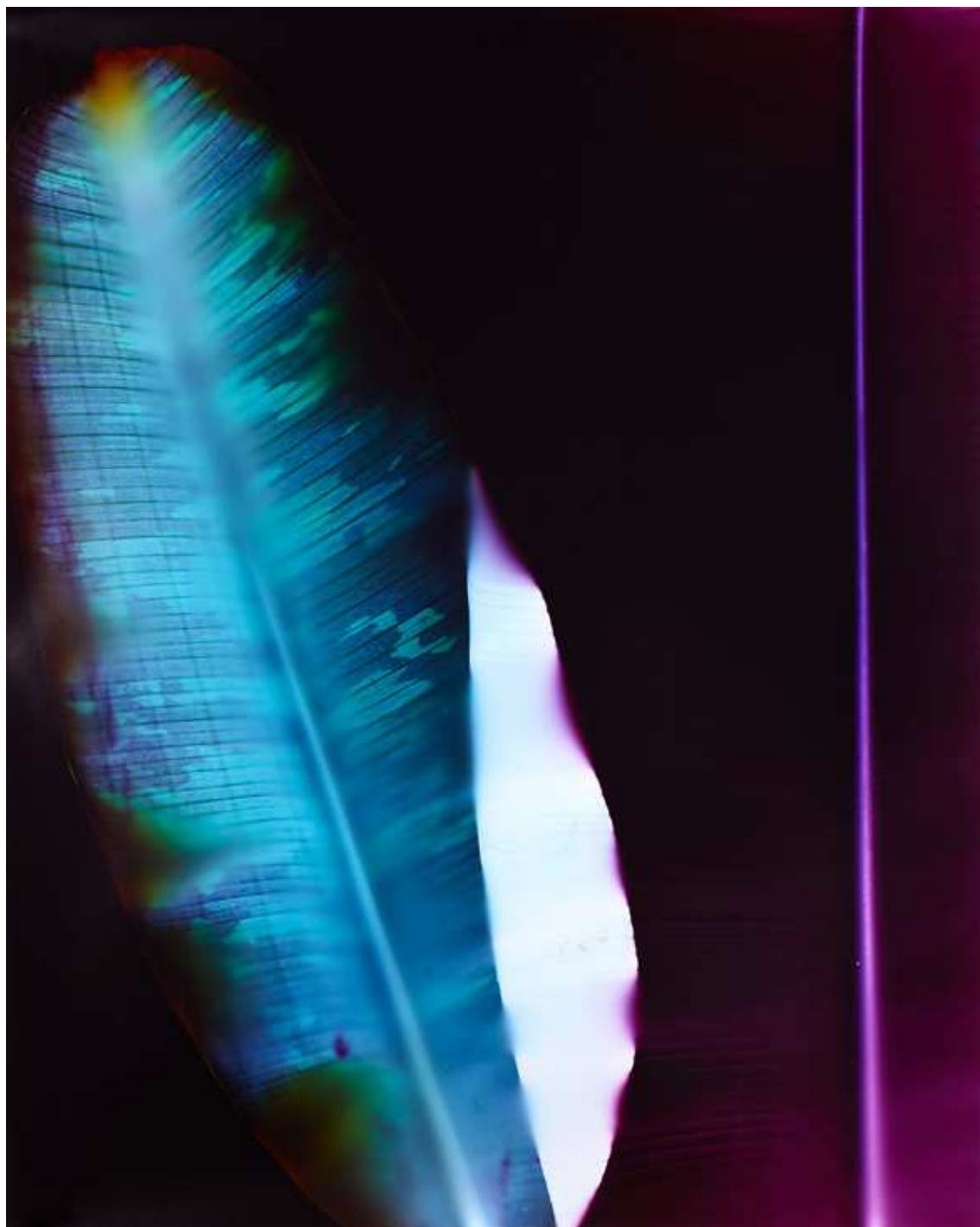
Las hojas convierten la luz en materia

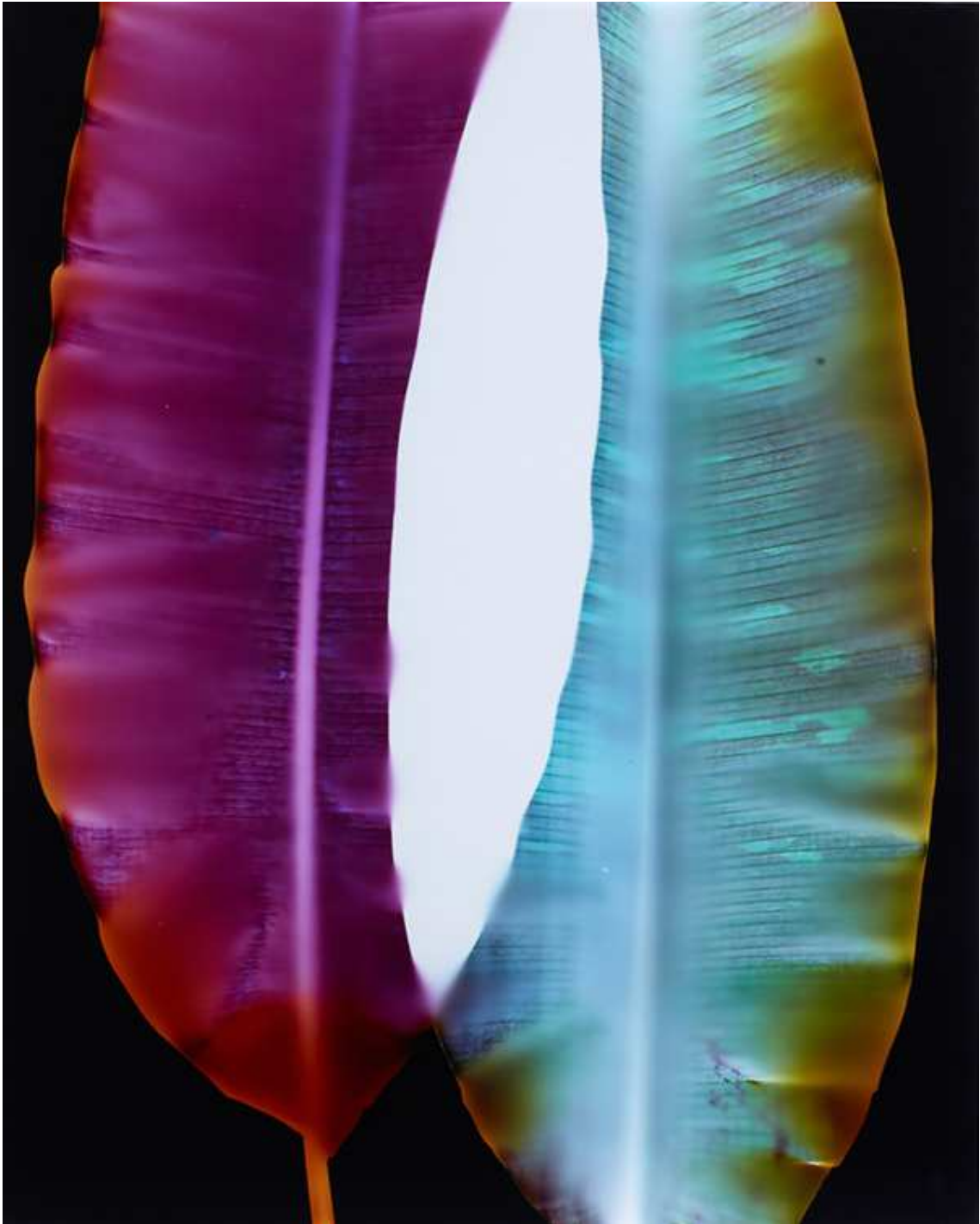




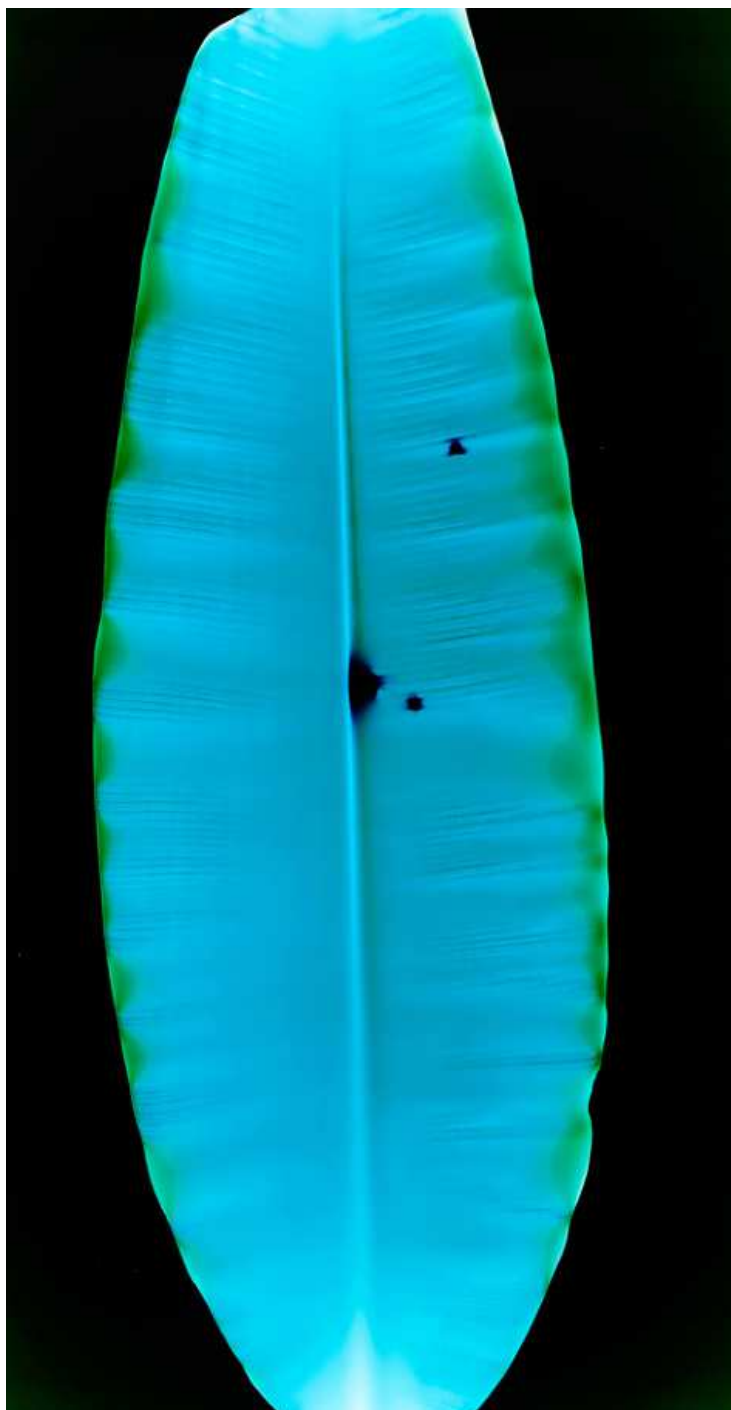




















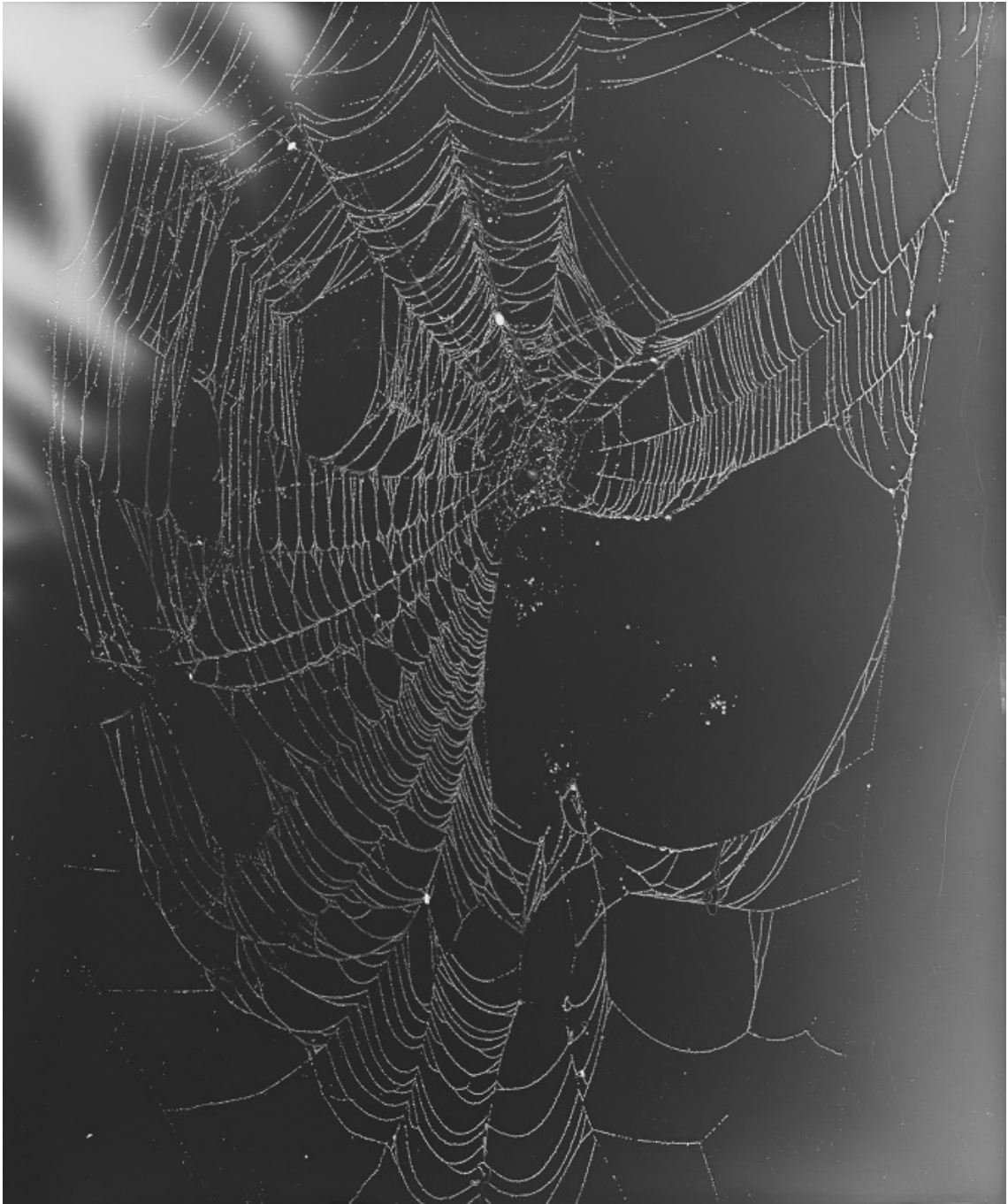


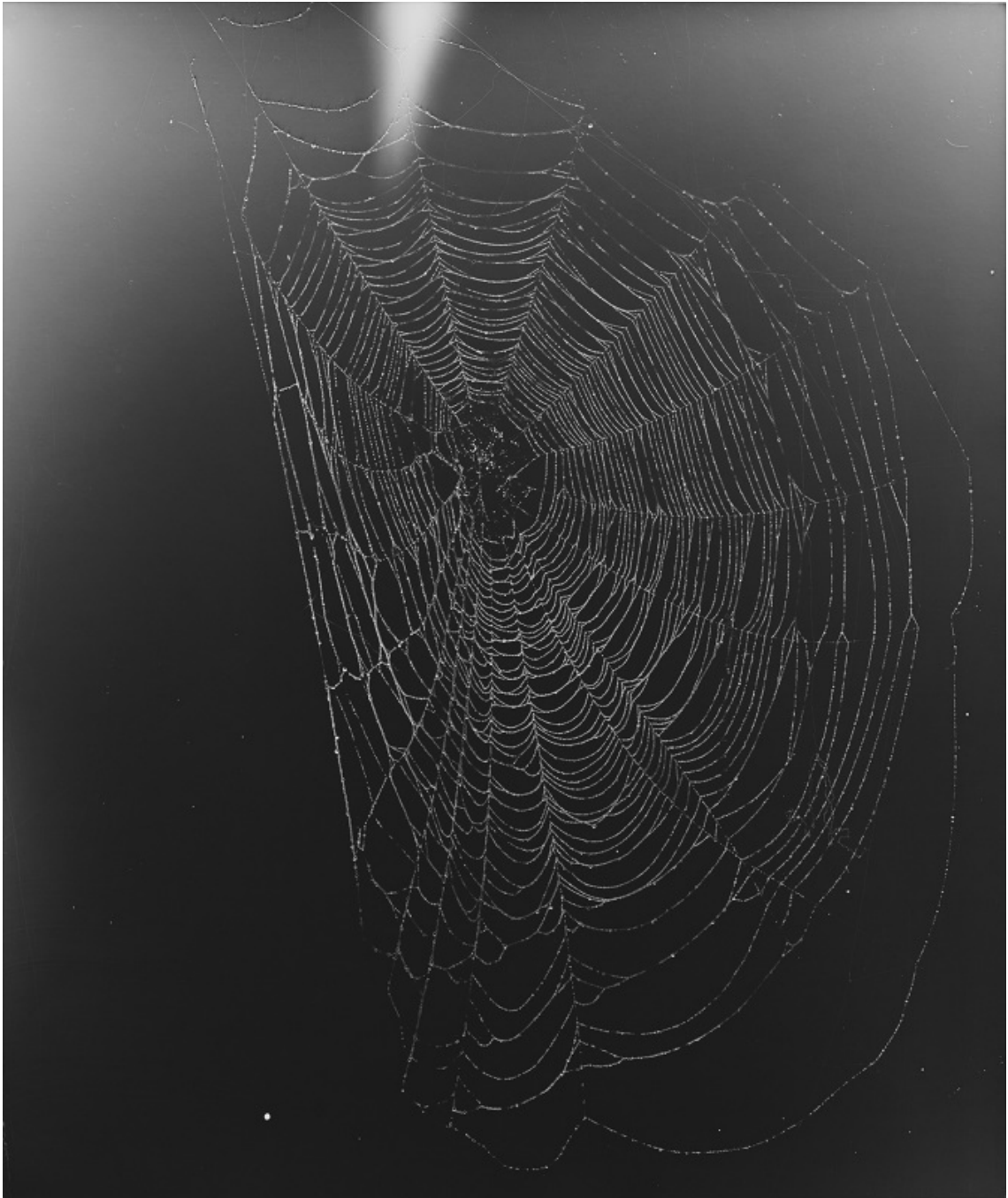




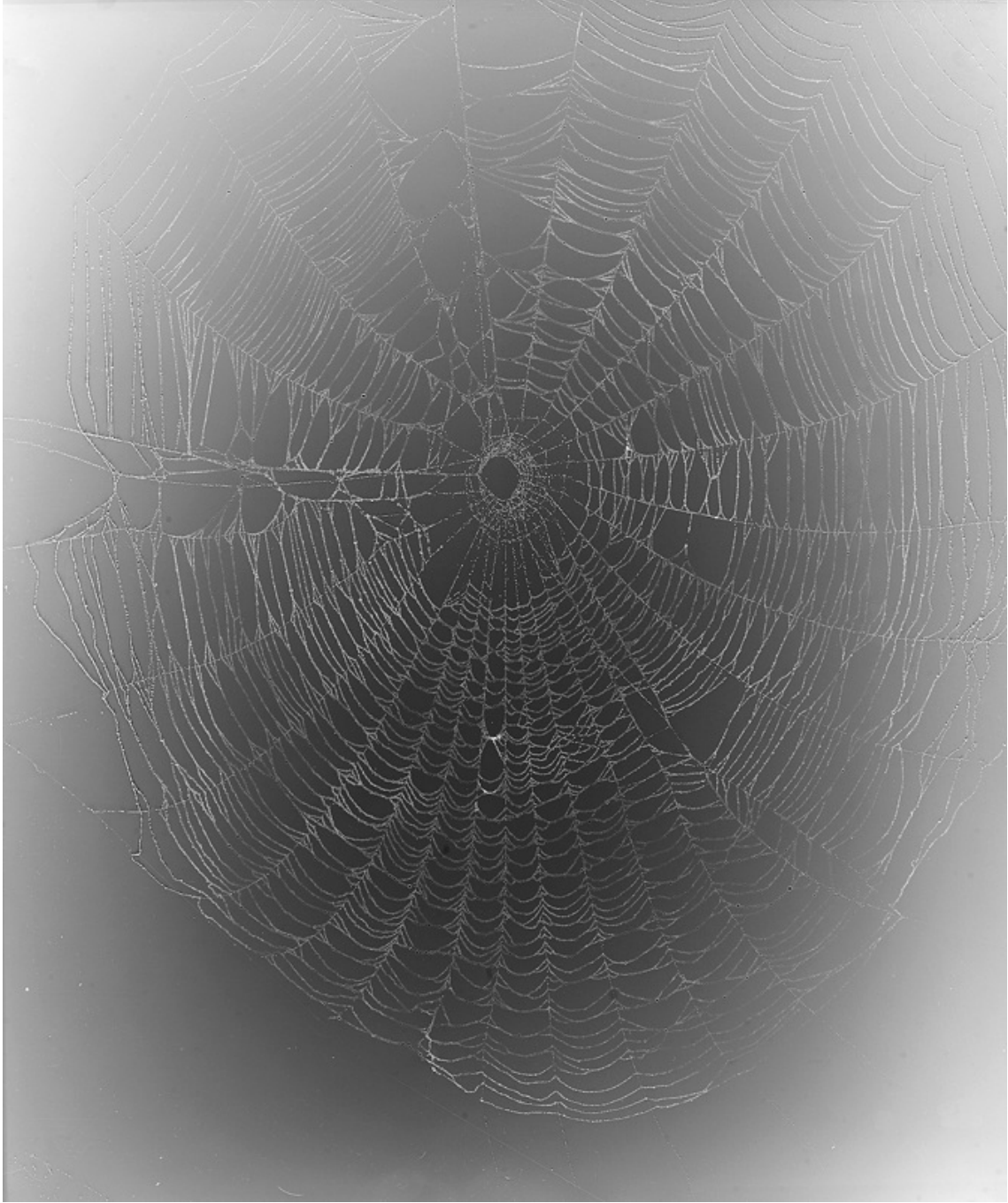
La araña teje su tela









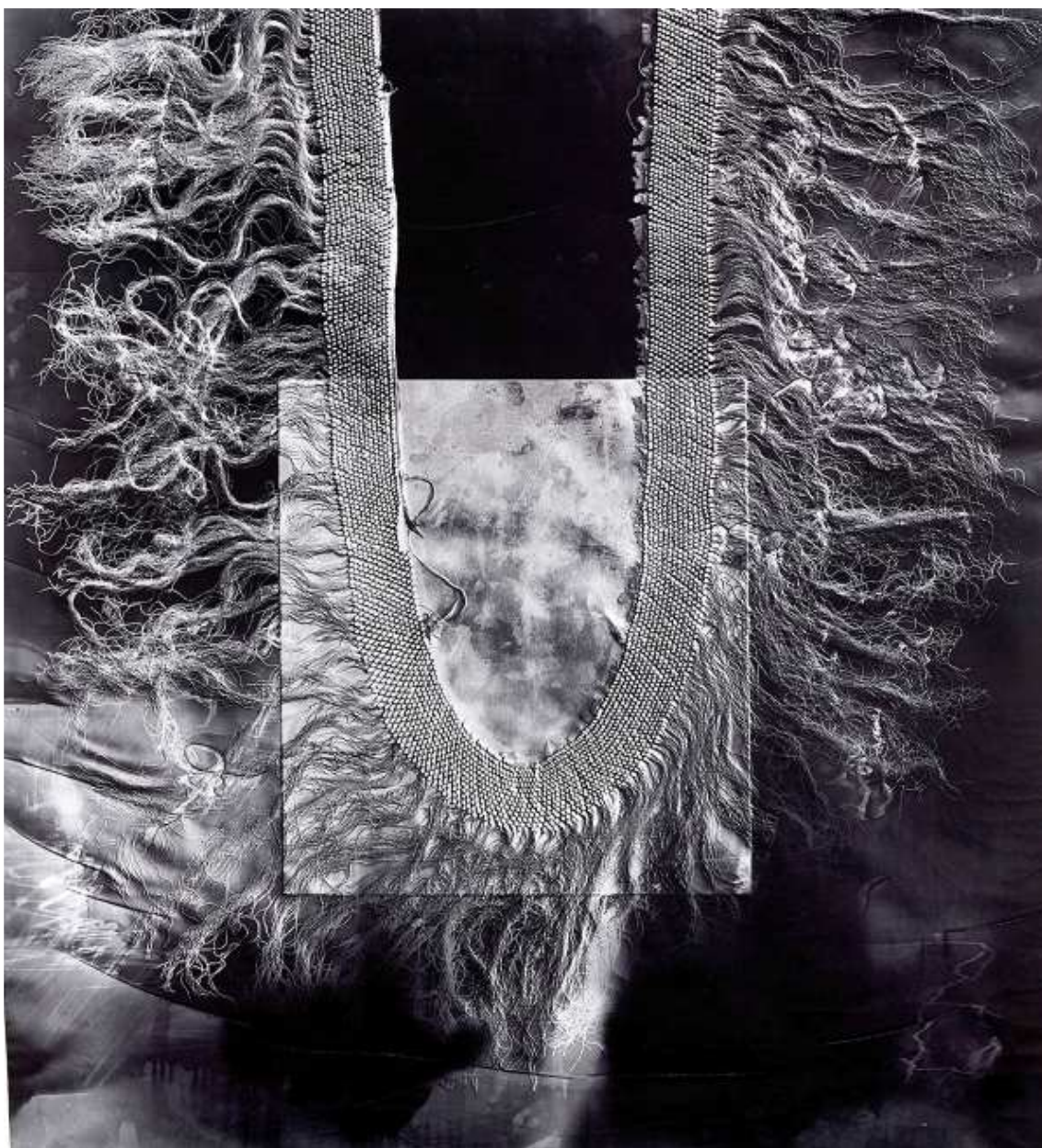




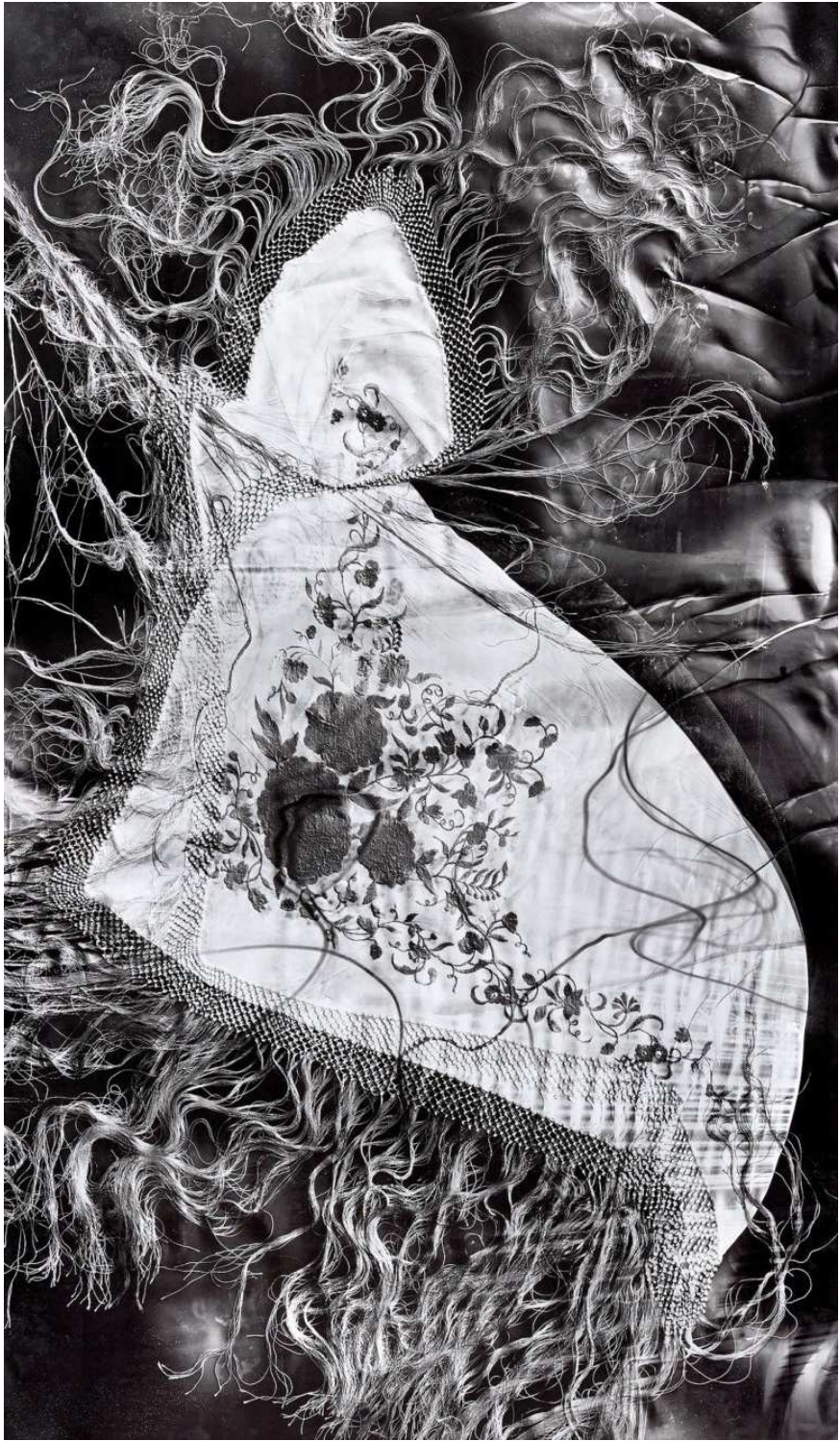


Tejidos, tramas, mapas de mundos

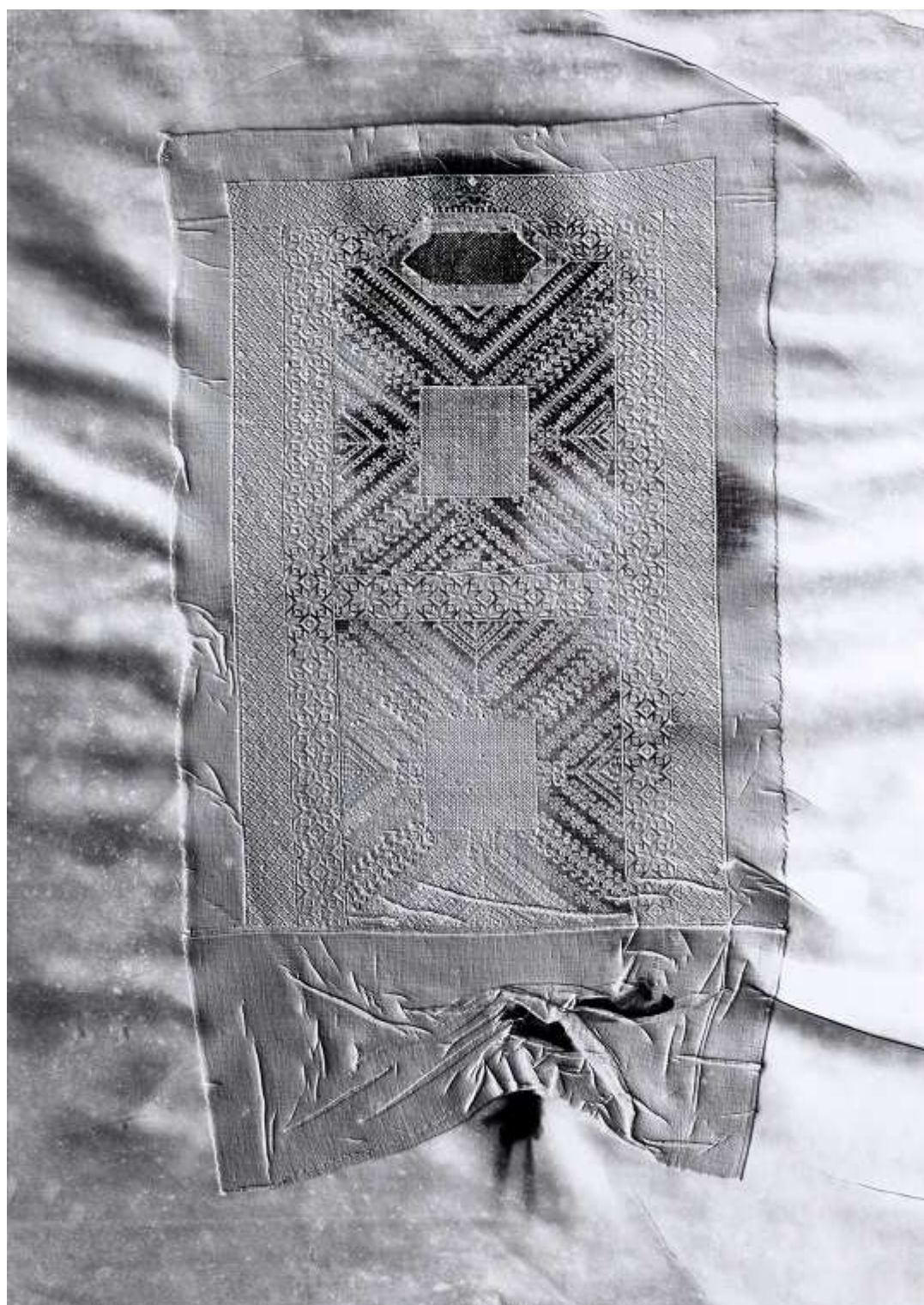




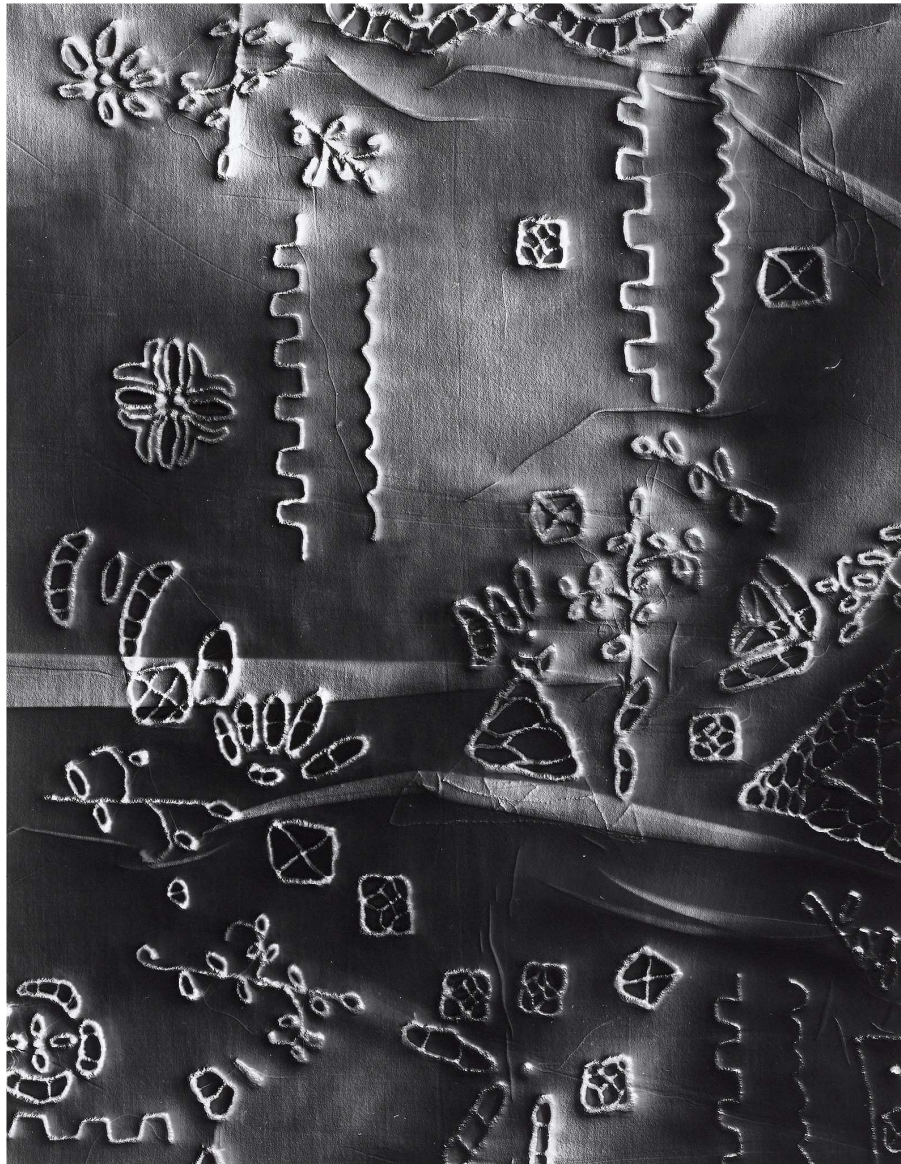












ANONYMOUS

Head bowed, hands busy. The universal posture of a woman sewing, a choreographed dance to which we all know the moves. Spine curved forward, eyes cast down, the body contained in a circle of its own activity, occupied only with the task at hand. This is what she looks like when she sews. But what does she feel when she sews? Is the manual repetition mind-numbing, or can it unhinge the mind from the body's conscious movements and allow it to roam unthethered? Does it "quiet the mind," as they say, or free it?

For centuries (and somewhere still today) girls were not taught to read and write, but they were taught to sew. And textiles share more than a common Latin root with text (as does texture), as they likewise carry embedded meaning. They embody symbols and signals to be deciphered. Patterns, passed down like stories, encode religions, values, songs, origins and statuses of the families who make them, wear them, or sleep beneath them. But there is room within these flexible, evolving forms for innovation and personal style. Sewing is a loophole in the system: a small, but crucial opportunity for female selfship.

In Europe, embroidery samplers began centuries ago, well before printed reproductions of patterns, and served as an index of one's own skills. Gradually samplers became less private; they began to serve as practice and then as proof of a young woman's skill—and therefore her value as a seamstress, homemaker and wife. Many were gridded panels with stripes of every stitch she had mastered, divided by quotes reflecting virtue and morality—words that the girl herself likely could not read, but and then signed and dated how rarely in that era did a girl have cause to sign her own name? But some samplers were more cryptic formats, and compositions where petroglyphic language crowded the linen and organic doodles were rendered painstakingly in tiny silk stitches. The most proscribed handmade object always allows for a degree of individual expression—not only through a show of individual skill and virtuosity, but by breaking the mold and deviating from the plan.

Detail of Anonymous II
14 x 11 inches
2019



El Manjar de los Dioses







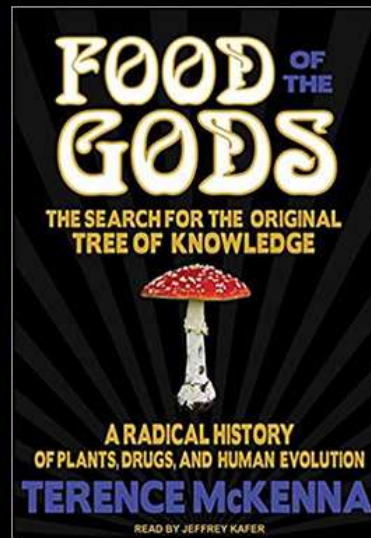
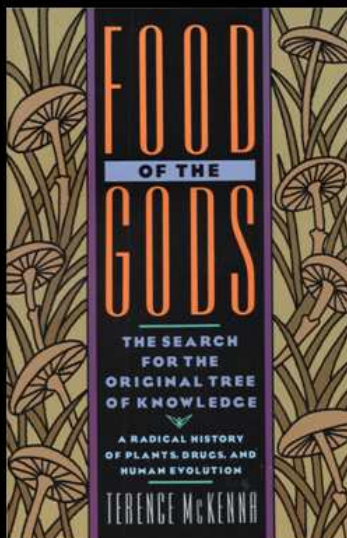
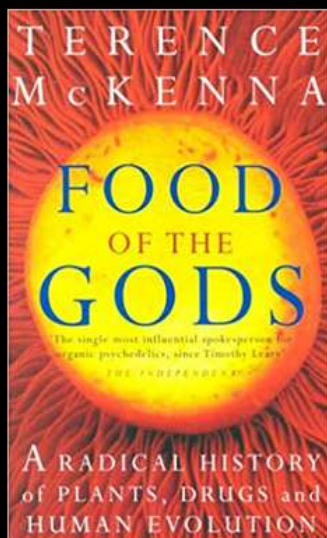
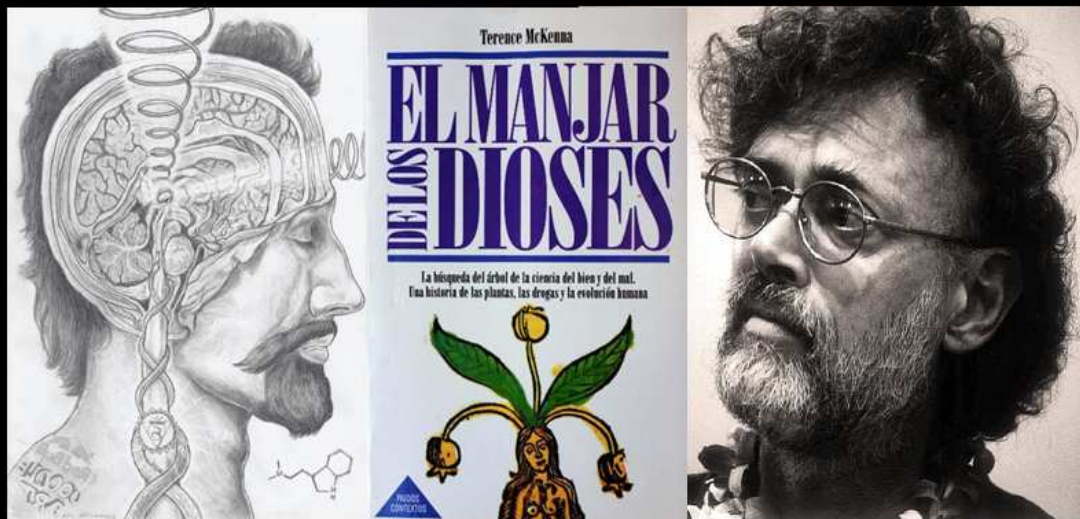








Klea McKenna
Y su padre Terence McKenna
Autor de El Manjar de los Dioses
La Búsqueda del Árbol del Conocimiento Original
Una historia radical de plantas
Drogas y evolución humana
Muerto prematuramente a los 53-años





日本作曲家選輯

8.557693

DDD

Toshiro
MAYUZUMI

Mandala Symphony

New Zealand Symphony Orchestra • Takuo Yuasa



<https://www.youtube.com/watch?v=x-aO1YZ1tgo&list=RDrTdD7uXDgq8&index=2>

msv-861 Mandala		
Carmen H errera	DCCCLXI	60
Klea M ckenna	DCCCLXI	60
		120
Toshiro M ayuzumi <1929(68)1997> <mu267>		
1960 Sinfonía Mandala		

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